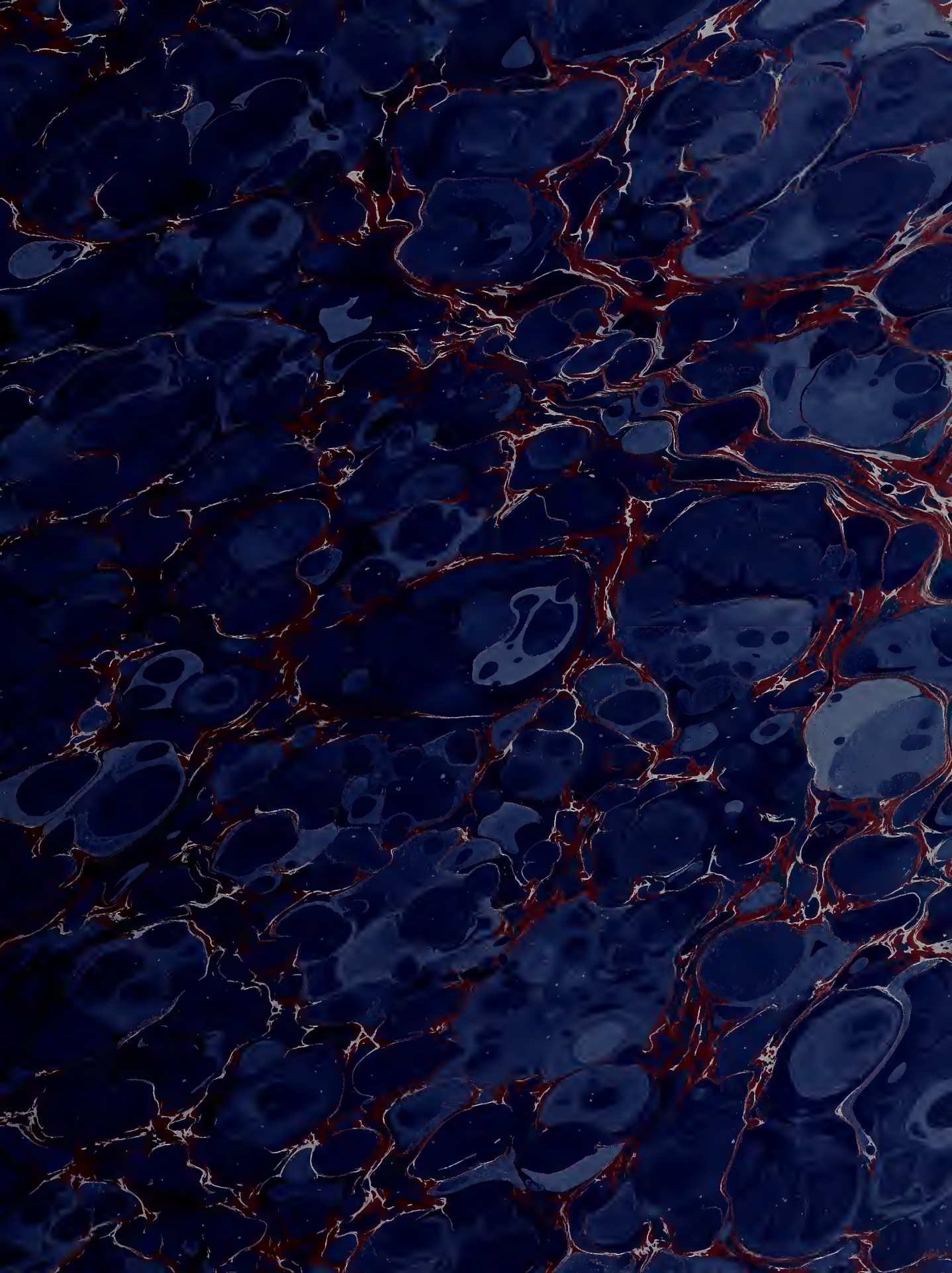
CATALOGUE OF THE ART COLLECTION

(VOL. I.)

8, CADOGAN SQUARE

S.W.



Dec. 5th 1904

8, CADOGAN SQUARE,
S.W.

Dear Mr Mitchell.

I ask your acceptance
of a copy of Vol I.
of the Catalogue as
a souvenir of the Collection
you have helped to
discover.

Yours truly
Wm Martin Conway

que description was able to add the intel-

OBITUARY.

Mr. Wyndham Francis Cook, brother of Sir Frederick Lucas Cook, M.P., and a partner in the firm of Messrs. Cook, Son, and Co., St. Paul's-churchyard, died on Wednesday at his residence, Cadogan-square, S.W. Mr. Cook returned to England at the beginning of the month from a trip in his steam yacht, and two days later was taken ill with pneumonia, from which he never recovered. Mr. Cook was the younger son of the late Sir Francis Cook by his first wife Emily Martha, daughter of Mr. Robert Lucas, of Lisbon. He was born in August, 1860, educated at Harrow, and at the age of 25 was made a partner in the St. Paul's-churchyard firm. By his father he was left a very fine collection of gems, china, and bronzes, to which he added considerably, and he built a model gallery for their accommodation in Cadogan-square. He was well known in yachting circles, and was a member of the Royal London Yacht Club and the Royal Thames Yacht Club. He was the owner of the yacht Freda, with which he won the German Emperor's gold cup in the Dover-Heligoland race, and his smaller boat, the Senga, had a wonderful run of successes a few years later. Mr. Cook married, in 1887, Frederica Evelyn Stillwell, third daughter of Mr. F. J. Freeland, of Chichester, by whom he had a family of one son and two daughters. The funeral will take place at the New Cemetery, Richmond, at 3 o'clock to-morrow afternoon, and a memorial service will be held at St. Andrew's, Queen Victoria-street, E.C., at noon on that day.

conferred on County Courts by Acts other th
the County Court Act, 1888, that is, among ma
other matters, actions for claims of more th
fifty pounds. The salaries of the Judges up
whom the greatest amount of work will be impos
by such changes will be £1,800, instead
£1,500, the present salary. But Judges receivi
the increased salaries are not to be more th
twenty. Owing to there being no provisions f
pensions similar to those for the benefit
Judges of the High Court, there is a temptatio
to County Court Judges to linger on the Ben
after their faculties are impaired. It is no
suggested that, in harmony more or less wi
the rules of the Civil Service, a Judge m
receive a pension after twenty years' servic
Another hardship is to be removed; a Coun
Court Judge, unlike a Judge of the Hig
Court, may have to pay the expenses of
deputy who sits for him, however justifiab
may be his absence. This hardship will be r
moved. Then, too, it is proposed to extend t
jurisdiction of the registrars in certain cas
from £2 to £5. The most important claus
remains to be mentioned. The great incentive
resort to the County Courts in smaller litigatio
is that a plaintiff coming to the High Court an
not recovering there certain *minimum* amoun

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A. P. Mitchell

from Wyndham F. Cook

Dec. 1904.

CATALOGUE OF THE ART COLLECTION

(Vol. I.)

8, CADOGAN SQUARE
S.W.

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PREFACE.

THE ART COLLECTION described in the following Catalogue is a part of that formed by my father, the late Sir Francis Cook, Bart., of Doughty House, Richmond, Surrey, where the portion comprising the pictures, marbles and terra-cottas still remains.

No detailed account of the source of the purchases was kept, but the greater part was acquired during the thirty years prior to Sir Francis's death in 1901.

Some of his purchases however (among them the plaquettes) are known to have been made in Rome as early as 1840, when he was travelling in Italy as a young man.

The maiolica was acquired in or about 1870, *en bloc*, from the late Mr. Alexander Barker, so well known as a collector of remarkable judgment and taste. Among Mr. Barker's purchases, according to Mr. Drury Fortnum, was the collection from the Palazzo Albani in Rome.

The miniatures, with a few exceptions, were in the possession of the Shaftesbury family, at Wimborne St. Giles, Dorset. They were acquired from the 7th Earl about the year 1875.

Some of the objects shown here were from Sir Francis Cook's residence, Montserrat, near Cintra, in Portugal, and were never at Richmond. Where this is the case it is so stated in the Catalogue.

Since my father's death I have acquired the collection of gems formed by Sir J. C. Robinson, C.B., and certain jewels and

silver objects from the same owner. A part, also, of the gems which were at Richmond came from the same source.

I am indebted to the kindness of Mr. Cecil H. Smith, of the British Museum, for the catalogue of the antiques (with the exception of the gems), and the remaining portions are due to the gentlemen connected with the Victoria and Albert Museum, who have respectively signed the sections which each has undertaken, and I desire to express my best thanks to them all for the time and pains they have so kindly bestowed on the work.

WYNDHAM F. COOK.

8, Cadogan Square, S.W.,

October, 1904.

PART I.

ITALIAN MAIOLICA

AND OTHER POTTERY.

INTRODUCTORY NOTE.

THE COLLECTION comprised in this Catalogue consists for the most part of European enamelled earthenware of the 15th and 16th centuries, chiefly Italian maiolica. Of the products of the greater Italian factories, Faenza, Caffaggiolo, Gubbio and Urbino, there are numerous specimens, while Deruta, Siena, Castel Durante, Pesaro, Venice, Forli and Pavia are also represented. Among the wares of the latter part of the 15th century, the period in which the potter's art in Italy began to emerge from its infancy, notable examples are seen in a plaque in relief of primitive style (No. 5) important on account of the date it bears (1477), another (No. 8) representing the Annunciation, a drug-vase (No. 7) and a most remarkable goblet (No. 9) with the characteristic peacock's-feather decoration, and a *sgraffiato* dish (No. 1) with the Nativity. Maiolica-painting reached its highest point of artistic development during the first twenty or twenty-five years of the 16th century, at the Tuscan factory of Caffaggiolo and east of the Apennines at Faenza. This period is illustrated in the collection by many fine pieces. Special attention may be drawn to the large Caffaggiolo *piatto da pompa* (No. 26) with part of a processional subject in the manner of Mantegna, another (No. 28) with the arms of Pope Leo X., and a dish (No. 15) with a battle-scene bearing the mark of the Casa Pirota fabrique

at Faenza. A Faenza *tondino* (No. 18) with the signature FR marks the transition from the decorative to the purely pictorial style of painting, brought to perfection at Urbino. The collection is rich in the products of Urbino, both the *istoriati* wares of the middle of the century and those with the grotesque decoration which came into vogue during its latter half at the factories of the Fontana and Patanazzi families. Four pieces (Nos. 64, 65, 118, 119) bear the signature of the celebrated painter of mythological and ancient subjects, Francesco Xanto Avelli da Rovigo. Among the many beautiful specimens of the splendid lustred wares of Gubbio are four (Nos. 42, 43, 49, 117) signed by Maestro Giorgio Andreoli, while others may with probability be ascribed to him. Deruta is also represented by several fine lustred *bacili*.

The collection further includes examples of the revival of maiolica-painting in the 18th century at Castelli. The wares other than Italian are Hispano-Moresque, French, German and Turkish. The most noteworthy among these are three large Hispano-Moresque dishes (Nos. 147, 148, 149), four tiles from the château d'Oiron (Nos. 153—156) made from the same clay as the celebrated faïence of St. Porchaire, some characteristic pieces of Palissy ware, and a German jar (No. 161), dated 1544, in the form of an owl. A Portuguese porcelain violin (No. 166) has also been included in the Catalogue.

B. RACKHAM.

ITALIAN MAIOLICA

AND OTHER POTTERY.

SGRAFFIATO WARE.

1 DISH (*Bacile*), *sgraffiato* ware, painted in green and yellow. On the front, the Nativity. The Virgin kneeling to left in adoration of the Infant Christ, who lies in a wattled manger; to the right, St. Joseph asleep. Behind, an ox and an ass; in the foreground, offerings in a basket and a bag; above, two angels. On the back, a figure of Cupid surrounded by five small medallions with crouching animals. NORTH ITALIAN; c. 1480-1500. Diam. 16½ in.

On this dish are exemplified several *motifs* characteristic of a large class of *sgraffiato* ware, viz.: the wattled fence and small rosettes introduced in the figure-subjects, the border of mulberry-leaves, and the crouching animals in the medallions on the back. The rosette is considered by Argnani to be the mark of a Faventine fabrique; see *Il Rinascimento delle Ceramiche maiolicate in Faenza*, Faenza, 1898, p. 170.

2 PLAQUE, *sgraffiato* ware, painted in colours. Half figure of the Virgin with the Infant Christ in her arms; above are angels holding a crown and blowing trumpets, and below are the words AVE REGINA CELORVM. To the right and left are standing figures of St. Roch and St. Sebastian respectively. NORTH ITALIAN; c. 1490-1500. 13¼ in. by 11 in.

3 PLAQUE, *sgraffiato* ware, painted in blue, green and yellow, with the Virgin seated in adoration of the Infant Christ in low relief. At the top is the inscription: QVEM · GENVVIT · ADORAVIT ("She adored her Offspring"). NORTH ITALIAN; 16th century. 15 in. by 12 in.

4 DISH, *sgraffiato* ware, painted in green. St. Sebastian. NORTH ITALIAN; 16th century. Diam. 18 in.

FAENZA.

5 PLAQUE moulded in relief and painted in colours. The Virgin and Child enthroned under an architectural canopy; on either side flowers growing from two-handled vases, painted on the ground of the plaque. FAENZA; dated 1477. 13 in. by 8 in.

A plaque of similar style and subject, bearing the same date, is illustrated in Argnani, *Ceramiche e Maioliche Arcaiche Faentine*, Faenza, 1903.

6 DISH (*Bacile*) painted in colours with Milo carrying the bull; inscribed IIO TE PORTERO AL TV DESPETO O VERAMENTE TV QVI FARO IL LETTO ("I will carry thee in thy despite or of a truth I will make thy couch here"). Mark, a star with dots in blue. Probably FAENZA; c. 1450-1480. Diam. 14½ in.

7 DRUG-VASE (*Albarello*) painted in colours with busts of a young man and woman in 15th century costume, and with ornament partly composed of peacock's feathers. FAENZA; c. 1470-1480. H. 10¾ in.

The peacock's feather is a common *motif* in the decoration of Faenza ware of this period; compare the goblet No. 9, and see Argnani, *Il Rinascimento delle Ceramiche maiolicate in Faenza*, Faenza, 1898, p. 181, and Fortnum, *Maiolica*, Oxford, 1896, p. 121.

8 PLAQUE painted in colours. The Annunciation. The Virgin in a building to right; the Archangel Gabriel kneeling before her to left. Marked with an A surmounted by a cross. FAENZA; c. 1480. 18 in. by 17¾ in.

9 GOBLET painted in colours with peacock's-feather ornament. FAENZA; c. 1480-1500. H. 11 in.

See note on drug-vase No. 7.

10 PLATE (*Tagliere*) painted in blue and orange with a floral medallion in the centre and conventional borders. Mark, P intersected by a scroll in blue. FAENZA; c. 1480-1500. Diam. 10 in.

11 DISH (*Bacile*) painted in colours. In the middle, Cupid bound and blindfold on a car with a canopy inscribed AMORE · VOLFEDEL ("I would have a faithful love"), drawn and pushed by winged boys. Border of yellow arabesques on an orange ground. Probably FAENZA; c. 1490. Diam. 17 in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862; see Robinson, *Catalogue*, No. 5157.

12 DISH painted in colours; the Birth of Adonis. Border of grotesques; the back painted with stems in blue "*alla porcellana.*" FAENZA; c. 1510-1520. Diam. 14⅜ in.

13 DISH painted in colours. In the middle, a shield of arms surrounded by four medallions enclosing alternately Roman busts and animals, and separated by grotesques. Border of trophies of arms. Mark, two crossed shields one of which bears the initials A P in monogram, in blue. Probably FAENZA; c. 1510-1520. Diam. 13 in.

The mark is quoted by Fortnum (*Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 369, No. 33), who wrongly ascribes it to the 17th century painter A. Patanazzi, of Urbino. For Patanazzi's style, cf. No. 114.

14 PLATE (*Tondino*) painted in colours on a dark blue ground. In the centre, a kneeling figure of St. John the Baptist with an inscription, apparently S ·GI · (San Giovanni); the rim decorated with grotesques. Mark, a crossed circle with a pellet in one quarter, in blue. FAENZA, Casa Pirota fabrique; c. 1520. Diam. 10⅛ in.

15 DISH (*Piatto*) painted in colours. In the middle is represented a prisoner being beheaded before a victorious general or monarch with his army, possibly a scene from contemporary history. The border is painted with four panels, two with Roman busts and two with heads of dignitaries in the costume of the period. Between the panels are cupids playing games; two of them have balls bearing the mark of the Casa Pirota fabrique, a crossed circle with a pellet in one quarter. FAENZA; c. 1520. Diam. 18 in.

16 PLATE (*Tondino*) painted in white on a dark blue ground (*bianco sopra azzuro*); the rim is decorated with scrolls, and in the middle is a profile bust of a man in classical costume, heightened with orange-yellow, with a scroll inscribed LVCIO. FAENZA, probably made at the Casa Pirota fabrique; c. 1520-1535. Diam. 9⅜ in.

17 DISH (*Fruttiera*) with moulded rim (*scannellato*), painted in colours. In the middle, a figure of a boy; the rim decorated with foliated stems. FAENZA; c. 1525-1535. Diam. 11½ in.

18 PLATE (*Tondino*) painted in colours. The rim is painted with Dido receiving Aeneas, after one of the illustrations of Virgil's Aeneid by Raphael known as the "*Quos ego*" series, engraved by Marc Antonio Raimondi (Bartsch 352); a stone in the foreground is inscribed AENEAM ·RECIPI | T ·PVLCRA · CAR | TAGINE · | DIDO ("Dido receives Aeneas in fair Carthage"). In the middle is represented the death of Dido. The bevel is decorated with rosettes in "*bianco sopra bianco.*" Signed (on the inscribed stone) F.R. FAENZA, Casa Pirota fabrique; c. 1530-1540. Diam. 10¼ in.

Referred to by Marryat, *Pottery and Porcelain*, Third Edition, London, 1868, p. 77. Other works by the painter signing F.R. are mentioned by Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 516, and *Maiolica*, Oxford, 1896, p. 261, marks 300, 301; one representing Dido entertaining Aeneas, from a design in the same series, is in the Salting Collection (No. 1100).

This plate is an interesting example of the adaptation by maiolica-painters of engravings after the great masters; Raphael's design has been altered by the introduction of two additional figures and the landscape in the background.

19 DRUG-VASE (*Albarello*), one of a pair, painted in colours; on the front is a half-length figure of a female saint. Below is a label inscribed with the name of the drug *mell. uiollato* ("violet honey"). FAENZA; c. 1550-1580. H. 12¼ in.

20 DRUG-VASE (*Albarello*), one of a pair, painted in colours; on the front a medallion with a half-length figure of a female saint. Below is a label inscribed with the name of the drug *Syº uiolato* ("violet syrup"). FAENZA; c. 1550-1580. H. 12¼ in.

FAENZA LUSTRED AT GUBBIO.

21 PLATE (*Tondino*) painted in colours and lustred in gold and ruby-colour. On the rim, Europa among the herd of Agenor; in the middle, Europa crossing the sea on the bull. FAENZA, lustred at GUBBIO; c. 1520-1530. Diam. 10⅛ in.

The figure of the bull in the foreground and the central subject are adapted from a woodcut in a Venetian edition of the Metamorphoses of Ovid (*Ouidii Metamorphoses cum Raphaelis Regii enarrationibus*, Venice, 1493, p. xxviii.). Another plate from the same service, dated 1520, in the Kunstgewerbe-Museum at Berlin, is figured in Von Falke, *Majolika*, Berlin, 1896, fig. 46, p. 103; it is painted with the Birth of Adonis from a woodcut in the same work.

22 DISH (*Fruttiera*) moulded with concave spiral flutings (*scannellato*), painted in colours on a dark blue ground and lustred in ruby-colour. In the middle a profile bust portrait of a lady. FAENZA, lustred at GUBBIO; c. 1520-1530. Diam. 8⅞ in.

This piece is described by Fortnum (*Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 523) as a unique example of Faenza ware enriched with lustre. No. 21, however, furnishes another instance, and further examples are mentioned by Von Falke as being in the Kunstgewerbe-Museum at Berlin (*Majolika*, Berlin, 1896, pp. 103 and 128). See also Fortnum, *Maiolica*, Oxford, 1896, p. 262.

FORLI.

23 DISH painted in colours. The Marriage of Alexander and Roxana, from the engraving by Giovanni Giacomo Caraglio of the drawing by Raphael (Bartsch 62). On the back is a scrolled cartouche in blue containing the following signature in black: LEOCHADIVS · SOLŌ | BRINVS · PICSIT | FVOROLIVIOM | ECE | MDLV. By Leochadius Solombrinus. FORLI; dated 1555.

FVOROLIVIOM ECE is for *Foroliviensis*. The dish was formerly in the Delsette Collection, and is the earliest piece known bearing the painter's signature; other signed works by him are in the Museums of Ravenna, Bologna and Forli. See Frati, *Di un' insegne Raccolta di Maioliche Dipinte*, Bologna, 1844, p. 55; Marryat, *History of Pottery and Porcelain*, Third Edition, London, 1868, p. 77; Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 545, and *Maiolica*, Oxford, 1896, p. 280; Von Falke, *Majolika*, Berlin, 1896, p. 112. In all these works the signature on this dish is incorrectly transcribed.

CAFFAGGIOLO.

24 DISH (*Bacile*) painted in blue, yellow and green. The Lion of St. Mark holding with one of his front paws an open book inscribed with the words spoken by Christ on his legendary appearance to the Evangelist: PAX TIBI MARCE. Border of blue foliage "*alla porcellana*." CAFFAGGIOLO; c. 1500. Diam. 16½ in.

The hindermost paw of the lion is represented as issuing from a wave. The lion is treated in a very similar manner on a Caffaggiolo plate of the same date in the collection of Mr. J. Pierpont Morgan (formerly Mannheim Collection), in which the sea is more clearly typified by water with fish. Both pieces were probably made for Venetian use, the wave or water being doubtless symbolical of the dominion of the Venetian Republic over the Adriatic.

25 PLATE (*Tagliere*) painted in colours on a dark blue ground; three cupids tormenting a captive Centaur. Mark, R in blue. CAFFAGGIOLO; c. 1510. Diam. 9 in.

Mounted in a frame of marble mosaic.

Exhibited at the Burlington Fine Arts Club in 1887; see *Catalogue*, No. 228, and Fortnum, *Maiolica*, Oxford, 1896, p. 268 and mark No. 352. Also referred to by Argnani, *Le Ceramiche e Maioliche Faentine . . . . . fino al Principio del Secolo XVI.* Faenza, 1889, p. 80 (Pl. xix, mark 59), where it is stated to be Faventine, of uncertain fabrique, and Guasti, *Di Caffaggiolo e d'altre Fabbriche di Ceramiche in Toscana*, Florence, 1902, p. 222.

26 DISH (*Piatto da Pompa*) painted in colours on a dark blue ground with a boy and a monkey mounted on a unicorn and preceded by two trumpeters. One of a series representing a triumphal procession adapted from Mantegna's Triumph of Cæsar. At the bottom is the letter H, denoting the place of the dish in the sequence, and on the back a mark in blue somewhat resembling a 4. CAFFAGGIOLO; dated 1514. Diam. 16 in.

Formerly in the Montferrand Collection. Referred to by Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 114, and *Maiolica*, Oxford, 1896, mark No. 27. The next dish in the sequence, lettered I, is in the Victoria and Albert Museum (No. 6664—1860). Exhibited at the Burlington Fine Arts Club in 1887; see *Catalogue*, No. 229.

27 PLATE painted in colours on a dark blue ground with four boys, two of them riding on a grotesque monster with clogs on its feet. CAFFAGGIOLO; c. 1515. Diam. 11 in.

28 DISH (*Piatto*) painted in colours on a blue ground with the arms of Pope Leo X. (Giovanni de' Medici, 1513-1521), surrounded by cupids playing musical instruments. The shield is surmounted by a lion's mask, in reference to the Pope's name, and by the papal tiara and crossed keys. An undecipherable mark incised on the back. CAFFAGGIOLO; c. 1520. Diam. 17½ in.

Formerly in the Soltykoff Collection. It is worthy of note that the banners attached to the trumpets, drums and other instruments are striped red, white and green; the same colours are worn as a livery by the halberdiers on the large dish (No. 8928—1863) in the Victoria and Albert Museum representing Leo X. carried in procession. For the use of these colours, now the national colours of Italy, by cities and families of North Italy during the Middle Ages and later see Gerbaix di Sonnaz di St. Romain, *Bandiere dei Conti e Duchi di Savoia*, Turin, 1896, p. 110.

SIENA.

29 DRUG-VASE (*Albarello*) painted in colours with grotesques. A label round the upper part bears the name of the drug $\overline{M}$ · INDI. SIENA; c. 1500-1510. H. 11⅝ in.

Similar vases are in the Victoria and Albert Museum (No. 1569—1855), dated 1501, in the Musée de Cluny, Paris (No. 2862), dated 1500, and in the collections of Mr. Henry Wallis and Mr. George Salting.

DERUTA.

30 DISH (*Bacile*) painted in blue *en grisaille* with touches of green on an orange ground. In the middle, a combat of mounted soldiers; in four panels on the rim, mermen playing musical instruments with cupids, alternating with acanthus-scrolls. DERUTA; c. 1500. Diam. 19¾ in.

31 DISH painted in colours. In the middle, two cupids with a vase between them above which they are holding an open book inscribed: *bata maria crativa plena donanus tecu benedita tu in muliribus onque cieco.* Border with lions, griffins and cupids in compartments ("*a quartieri*"). DERUTA (?); c. 1500. Diam. 22½ in.

The inscription is an illiterate potter's version of the words "*Beata Maria, gratia plena, dominus tecum; benedicta tu in mulieribus.*" The significance of the last two words in Italian (*onque cieco*, "never blind") is not obvious.

32 DISH (*Bacile*) painted in gold lustre and blue; bust portrait of a lady on a ground of stars. Border of conventional ornament "*a quartieri*". DERUTA; c. 1500-1520. Diam. 16¾ in.

Another Deruta dish with the same portrait is in the collection of Mr. George Salting (No. 41).

33 DISH (*Bacile*) painted in gold lustre and blue; a phœnix supporting a shield with the arms of the Ranieri family of Perugia. DERUTA; c. 1500-1520. Diam. 16⅛ in.

Deruta is distant eight miles from Perugia.

34 DISH (*Bacile*) painted in gold lustre and blue with the head of a warrior. DERUTA; about 1500-1520. Diam. 16¼ in.

35 DISH (*Bacile*) painted in gold lustre and blue with a griffin supporting a shield charged with a fesse. DERUTA; c. 1500-1520. Diam. 16 in.

36 DISH (*Bacile*) painted in gold lustre and blue; in the middle, a medallion with two clasped hands under a crown, surrounded by a border "*a quartieri.*" DERUTA; c. 1520. Diam. 12¾ in.

37 DISH (*Bacile*) painted in colours. The arms of Cardinal Lorenzo Pucci (b. 1458, became cardinal 1513, d. 1531), with a grotesque monster on either side. Below is a boy lying asleep, together with a scroll bearing the words SVB ·VBRA ·ALAR̄ ·TVAR̄ ·EGº ·DORMIA ("Beneath the shadow of thy wings I slept"). Probably DERUTA; c. 1520. Diam. 19¼ in.

GUBBIO.

38 DISH (*Fruttiera*) painted in blue and lustred in gold and ruby-colour. In the middle is a bust of St. Lucia, moulded in relief; the rim is decorated with depressed gadroons. Mark, three arrows in blue and o (?) in gold lustre. An early work of Maestro Giorgio Andreoli. GUBBIO; c. 1500-1510. Diam. 10⅛ in.

39 PLATEAU painted in blue and lustred in gold and ruby-colour; profile bust of a Roman warrior. Probably by Maestro Giorgio Andreoli. GUBBIO; c. 1510-1520. Diam. 13 in.

40 PLATE (*Tondino*) painted in colours and lustred in gold and ruby-colour. In the middle, a shield of arms; the rim decorated with grotesques. Probably by Maestro Giorgio Andreoli. GUBBIO; c. 1520. Diam. 9⅝ in.

Another plate from the same service was in the Spitzer Collection (No. 1198).

41 PLATE (*Fruttiera*) painted with grotesques *en grisaille* on a dark blue ground, and lustred in gold and ruby-colour. A scroll bears the initials P.R.Q.S., a corruption of S.P.Q.R. (*Senatus populusque Romanus*). Probably by Maestro Giorgio Andreoli. GUBBIO; c. 1515-1525. Diam. 8¾ in.

42 PLATE (*Tondino*) painted in green and lustred in gold and ruby-colour on a dark blue ground. The rim is decorated with scrolls; in the middle, a shield with the arms of the Vitelli family of Rome impaling another, surmounted by the Vitelli crest. Signed in ruby lustre *Mº Gº da ugubio.* By Maestro Giorgio Andreoli. GUBBIO; dated 1527. Diam. 10½ in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862; see Robinson, *Catalogue*, No. 5227. Other plates from the same service, with slight variations in the border, are in the British Museum and in the collection of Mr. George Salting (No. 50); one is figured in Delange, *Recueil de Faïences Italiennes*, Paris, 1869, pl. 59.

43 PLATE (*Fruttiera*) painted in colours and lustred in ruby-colour. Aurora rising from the Ocean in a two-horse chariot attended by two Houris, after the engraving by Marc Antonio Raimondi of Raphael's fresco in the Palazzo della Farnesina at Rome (Bartsch 293). Mark, B A (the A surmounted by a cross) and *Mº Gº da ugubio* in lustre. By Maestro Giorgio Andreoli. GUBBIO; dated 1528. Diam. 9⅞ in.

Formerly in the Delsette Collection; see Frati, *Di un' insigne Raccolta di Maioliche Dipinte*, Bologna, 1844, p. 32. Exhibited in the Loan Exhibition at the South Kensington Museum in 1862 (see Robinson, *Catalogue*, No. 5228), and at the Burlington Fine Arts Club in 1887 (see *Catalogue*, No. 293). The Mark B A is attributed by Lazari (*Notizia delle opere d'Arte . . . . della Raccolta Correr*, Venice, 1859, pp. 48 & 56) to Baldassare Manara; Fortnum considers it to be the initials of the owner (*Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 200).

44 PLATE (*Tondino*) painted *en camaïeu* in yellowish-grey and lustred in gold and ruby-colour. In the middle, a figure of Cupid bound; the rim decorated with grotesques on a blue ground. GUBBIO; c. 1525-1530. Diam. 9 in.

45 PLATE (*Tagliere*) lustred in gold and ruby-colour with touches of green on a dark blue ground. In the middle is a figure of Cupid with a skipping-rope, painted *en grisaille*; the rim decorated with scrolls. By Maestro Giorgio Andreoli (unsigned). GUBBIO; c. 1525-1530. Diam. 10¾ in.

46 DISH (*Bacile*). The middle painted in colours and ruby and gold lustre with the Judgment of Paris, after the drawing by Raphael engraved by Marc Antonio Raimondi in 1510-1511 (Bartsch 245); near the top is a shield of arms. The rim decorated in "*bianco sopra bianco.*" Probably by Maestro Giorgio Andreoli. GUBBIO; c. 1530. Diam. 16 in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862 (see Robinson, *Catalogue*, No. 5235), and at the Burlington Fine Arts Club in 1887 (see *Catalogue*, No. 232).

47 REVERSIBLE SALT-CELLAR, hexagonal, painted with foliage in gold and ruby lustre on a blue ground. GUBBIO; c. 1530. H. 2¼ in., diam. 5¾ in.

CASTEL DURANTE LUSTRED AT GUBBIO.

48 PLATE (*Fruttiera*) painted in colours on a dark blue ground and lustred; half-profile bust portrait of a lady, with a scroll inscribed FLAMINIA BELLA. Lustred scrolls on the back. CASTEL DURANTE, lustred at GUBBIO; c. 1525-1540. Diam. 9½ in.

49 PLATE (*Tondino*) painted *en grisaille* on a dark blue ground, and lustred in gold and ruby-colour. In the middle, a profile bust of a lady with a scroll inscribed FVLVIA; the rim decorated with grotesques. Signed *Mº Go.* CASTEL DURANTE, lustred at GUBBIO by Maestro Giorgio Andreoli; dated 1531. Diam. 9¼ in.

CASTEL DURANTE.

50 DISH painted in blue *camaïeu* with grotesques "*a candeliere*" on a blue ground. CASTEL DURANTE; dated 1520. Diam. 12¼ in.

51 PLATE (*Fruttiera*) painted in colours with the Judgment of Paris. Probably by Nicolo Pellipario (afterwards called Nicola da Urbino). CASTEL DURANTE; c. 1520-1525. Diam. 11⅜ in.

52 PLATE (*Fruttiera*) painted in colours on a dark blue ground; portrait of a lady, with a scroll inscribed *Gorgina Schírra gētilulo pur Adorna il mondo* ("Georgina Schirra (?) adorns even the world of gentlefolk"). CASTEL DURANTE; c. 1525-1535. Diam. 10 in.

53 PLATE (*Tondino*) painted *en camaïeu* in brownish-green on a dark blue ground with grotesques and trophies of arms ("*a trofei*"); parts of the design are executed by scratching away the blue. CASTEL DURANTE; c. 1525-1535. Diam. 10½ in.

54 PLATE (*Fruttiera*) painted *en camaïeu* in brownish-green on a dark blue ground, with grotesques "*a candeliere*" and trophies of arms. CASTEL DURANTE; c. 1525-1535. Diam. 9⅞ in.

55 DISH; in the middle a medallion painted in colours with Lucretia stabbing herself. Round the rim is an oak-wreath also in colours; the remaining surface is covered with ornament in "*bianco sopra bianco*". CASTEL DURANTE; c. 1540-1550. Diam. 16½ in.

A dish similarly decorated is in the Victoria and Albert Museum, No. 650-1884. For the style of decoration see Von Falke, *Majolika*, Berlin, 1896, p. 144.

56 DRUG-VASE WITH COVER (*Vaso di Spezieria*) painted in colours with grotesques and trophies of arms in zones. On one side is a shield charged with a lion rampant on a mount, with the initials G F. CASTEL DURANTE; c. 1560. H. 15¾ in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862; see Robinson, *Catalogue*, No. 2590.

57 DRUG-VASE WITH COVER (*Vaso di Spezieria*) painted in colours with grotesques in zones. A cartouche on each side bears the date 1562. CASTEL DURANTE. H. 16½ in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862; see Robinson, *Catalogue*, No. 5289.

58 VASE, one of a pair, amphora-shaped, with handles in the form of female terminal figures. On one side is the Nativity, painted in colours, with the words . . . . LORIA IN EXCEL ; on the other, the Resurrection, in blue, with the words MIAM RESVRG. CASTEL DURANTE (?); 17th century. H. 2 ft. 8 in.

The inscriptions have been partly effaced and altered by restoration.

59 VASE, one of a pair, amphora-shaped, with handles in the form of female terminal figures. On one side is the Martyrdom of St. Bartholomew, painted in colours, with the words DIVI BARTHOLO | MÆI MARTVRIVM; on the other, the Entombment, in blue, with the words MORTEM NOSTRAM | IORIENDO DESTRVM. CASTEL DURANTE (?); 17th century. H. 2 ft. 8½ in.

The second inscription has been partly effaced and altered by restoration.

60 VASE painted in colours, amphora-shaped, with dolphin handles. On one side of the body, Christ and the woman of Samaria, with the words DOMINE DA MIHI HANC AQVAM. IO. 4.15. On the other side, the Sacrifice of Isaac, with the words NON EXTENDAS MANVM TVAM SVPER PVERVM. GN. 22. CASTEL DURANTE (?); 17th century. H. 2 ft. 3 in.

URBINO.

61 DISH painted in colours, with a composition of figures derived from several sources, perhaps intended for the Rape of the Sabines. URBINO; c. 1530-1540. Diam. 19¾ in.

In the middle are two figures from the engraving of Raphael's "Rape of Helen," attributed to Marc Antonio Raimondi (Bartsch 209); others to right and left are taken from Marc Antonio's engraving of Raphael's "Judgment of Paris" (Bartsch, 245). The infant creeping through a cuirass in the foreground is from the engraving by Giovanni Giacomo Caraglio of Raphael's drawing of the Marriage of Alexander and Roxana (Bartsch 62).

62 PLATE (*Tagliere*) painted in colours. Diana and Actaeon. On the rim is a shield of arms. The back inscribed: *Dou' al suo amāte si Diana piacque. fabula* ("The story of how Diana took pleasure in her lover"). Probably by Francesco Xanto Avelli da Rovigo. URBINO; c. 1530-1540. Diam. 11½ in.

The arms are perhaps those of Banes, of Dauphiné. Two other plates from the same service are in the collection of Mr. J. Pierpont Morgan (formerly Mannheim Collection). Sir A. W. Franks was of opinion that pieces bearing the words *nota*, *fabula* or *historia* were by a pupil of Xanto, not by the master himself; pieces bearing these words together with Xanto's initials are, however, cited by Fortnum (*Maiolica*, Oxford, 1896, p. 216), and No. 118 in this collection affords another such example. See also Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, pp. 349, 367.

63 DISH (*Fruttiera*) with moulded rim (*scannellato*) painted in colours. The garden of a nunnery with nuns seated spinning. The back inscribed *Sora* (*i.e.*, *Suora*) *Benefatia*. Probably by Francesco Xanto Avelli da Rovigo. URBINO; c. 1530-1540. Diam. 11 in.

64 PLATE (*Tagliere*) painted in colours; the sword of Damocles. Beneath the seated figure of Damocles is the name *Democle*, and on the back the inscription *Linquieta vita del* | *tirā Deonigi* ("The uneasy life of Dionysius the Tyrant"). Signed *F. Xā: R.* By Francesco Xanto Avelli da Rovigo. URBINO; dated 1536. Diam. 10 in.

The two youthful attendants are from figures in the drawing by Raphael of Dido entertaining Aeneas, one of the illustrations of Virgil's Aeneid, known as the "*Quos ego*" series, engraved by Marc Antonio Raimondi (Bartsch, 352).

65 PLATE (*Fruttiera*) painted in colours. Polyphemus hurling a rock at Acis and Galatea. On the back is the inscription: *Vedi Aci, e, Galatea ch' n grembo glie 'ra* ("Behold Acis and Galatea in his arms"). Signed X. By Francesco Xanto Avelli da Rovigo. URBINO; dated 1540. Diam. 10⅜ in.

Formerly in the Delsette Collection; see Frati, *Di un' insegne Raccolta di Maioliche Dipinte*, Bologna, 1844, p. 39.

66 PLATE painted with trophies of arms, in colours, on a blue ground ("*a trofei*"). URBINO; c. 1540. Diam. 7⅞ in.

67 DISH painted in colours. Apollo on Parnassus, surrounded by the Nine Muses and Poets; in the foreground, Pegasus and the fountain Hippocrene. After the engraving by Marc Antonio Raimondi of a drawing by Raphael (Bartsch 247). The back is inscribed IL MONTE PARNASE, and painted with a shield of arms. URBINO; c. 1540–1550. Diam. 17⅛ in.

68 EWER painted in colours, in the form of a grotesque monster with human head, supported on two claw feet and the tips of the wings; the tail curves upwards to form the handle. On the front is a figure of Prudence. URBINO; c. 1540–1550. H. 6⅝ in.

69 EWER painted in colours with Tritons and Nereids. URBINO; c. 1540–1550. H. 13¾ in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862 (see Robinson, *Catalogue*, No. 5288), and at the Burlington Fine Arts Club in 1887 (see *Catalogue*, No. 242).

70 PLATE (*Tondino*) painted in colours; Perseus and Andromeda. In the middle Perseus is represented setting out to deliver Andromeda; on the rim he is seen approaching her. Inscribed on the back: *Andromeda* | *e perseo* | *A libro IIII. d̄ ouj* | *dio* ("Andromeda and Perseus from the fourth book of Ovid," *i.e.*, of Ovid's Metamorphoses). URBINO; dated 1544. Diam. 9¼ in.

71 DISH painted in colours, with an allegorical figure-subject explained by the following inscription on the back: *Qui · in · agris · bestiar · more · passin · uagabantur · et hi · in · unū · ratione · compulsi · primū ad · utilia · et · honesta · propter · insolentia · reclamantes · deinde · propter · rationē et orationē · studiosius · mites · ex feris · et mansuetos · reddidit · Eloquentia.* Signed MAZO. URBINO; dated 1549. Diam. 18⅜ in.

The Latin inscription is defective, but it may be freely construed as follows: "Those who used to wander abroad like beasts, when driven by reason to unite, at first cried out against useful and honourable pursuits on account of their novelty, but afterwards, by aid of reason and speech, practised the arts more zealously; from being wild they were, by Eloquence, rendered gentle and civilised."

72 DISH painted in colours; the family of Darius before Alexander. Near the top is a small shield of arms. Inscribed on the back: *Come · fu · presentato · alisādro* | *mangno · la · mogliera la matre · le fig* | *lole · dl · re dario · re · di persia · urbino* ("How the wife, mother and daughters of Darius, King of Persia, were brought before Alexander the Great"). URBINO; c. 1550. Diam. 16 in.

Formerly in the Delsette Collection; see Frati, *Di un' insegne Raccolta di Maioliche Dipinte*, Bologna, 1844, p. 42.

73 PLATE painted in colours; Scipio offering himself before the Comitia for the command against the Carthaginians in Spain. Inscribed on the back: *come nullo inperatore | si trouo in roma che uolese | andare in spagnia contra li | cartaginesi se non publio cornelio | scipione c̄h se oferse alore in | canpo martio esendo lui d̄ etta | d̄ anni xxiiii | uedi tituliuio a libro decā ter | tia sexto acavitalo xvi* ("How no commander was found in Rome willing to go against the Carthaginians in Spain, save Publius Cornelius Scipio, who then offered himself in the Campus Martius, being in his twenty-fourth year of age; see Titus Livius, in the 16th chapter of the 6th book of the 3rd decade"). URBINO; c. 1550. Diam. 11 in.

The incident depicted took place in the year 211 B.C.; the reference should be to the 18th chapter of Livy, Book xxvi.

74 DISH painted in colours. Mucius Scaevola before King Porsenna. The back inscribed: *Mutio chela sua desstra erante chuoce* ("Mucius fails in his attempt and burns his own right hand"). URBINO; c. 1550. Diam. 13 in.

75 EWER painted in colours; somewhat in the shape of a bird, the mouth being formed of a grotesque monster's head from the top of which springs the curved handle. On the front is a standing female figure perhaps intended for Minerva. URBINO; c. 1550–1570. H. 8½ in.

76 EWER painted in colours, the mouth in the form of a lion's head and the handle, terminating in a lion's paw. On the body, a mythological subject with a river-god and other figures. URBINO; c. 1550–1570. H. 10⅛ in.

Exhibited at the Burlington Fine Arts Club in 1887; see *Catalogue*, No. 243.

77 DISH painted in colours; Marcus Curtius leaping into the gulf. The back inscribed: *Curtio romano quando geto inquella oraggine* (i.e. *voragine*) ("The Roman Curtius leaping into the gulf"). URBINO; c. 1550–1570. Diam. 17¼ in.

78 CISTERN of trefoil shape, painted in colours; it has three handles in the form of grotesque masks and three claw feet. Inside is represented the challenge of the Muses by the daughters of Pierus ("*Le Défi des Piérides*"), from the engraving by Enea Vico, dated 1553, of a painting, now in the Louvre, by Giovanni Battista Rossi, formerly attributed to Pierino del Vaga (Bartsch 28). In the foreground are the Nine Muses to the left and the Pierides to the right; above are Apollo and Minerva amid a group of deities. The outside painted with landscapes. URBINO; c. 1560. H. 8¾ in., diam. 20 in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862; see Robinson, *Catalogue*, No. 5281. For the subject see Champlin and Perkins, *Cyclopedia of Painters and Paintings*, New York, 1887, vol. III. p. 321

79 CISTERN of trefoil shape, painted in colours. Inside, the Rape of Helen, after the engraving of a drawing by Raphael attributed to Marc Antonio Raimondi (Bartsch 209). The outside moulded with leafy branches, three of which form handles. URBINO; c. 1560. H. 8¼ in., diam. 15 in.

80 CISTERN of trefoil shape, painted in colours; it has three handles in the form of grotesque masks and three claw feet. Inside is represented the Triumph of Galatea, from the engraving by Marc Antonio Raimondi (Bartsch 350) of Raphael's fresco in the Palazzo della Farnesina at Rome. The outside painted with landscapes. URBINO; c. 1560. H. 11½ in., diam. 19¾ in.

81 CISTERN painted in colours, circular, rising from a shaped plinth with three supports terminating in lion's heads and paws. Inside on the bottom is a battle-scene from the wars of the Romans and Carthaginians; round the sides, four medallions with figures of Roman soldiers and grotesques in the style of Raphael. The outside is decorated with similar grotesques and has three wreaths in relief. URBINO, fabrique of the Fontana family, the subject on the bottom probably by Orazio Fontana; c. 1560-1570. H. 12½ in., diam. 22 in.

From the Palazzo Borghese at Rome; afterwards in the collection of the Duke of Buckingham at Stowe. Figured in Marryat, *Pottery and Porcelain*, Third Edition, London, 1868, fig. 35, p. 97, and exhibited in the Loan Exhibition at the South Kensington Museum in 1862 (see Robinson, *Catalogue*, No. 5,258), and at the Burlington Fine Arts Club in 1887 (see *Catalogue*, No. 230). See also Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 341, and *Maiolica*, Oxford, 1896, p. 207.

82 PLATE (*Tagliere*) forming the cover of a caudle-cup, part of an accouchement set of five pieces (*scudella da donne di parto*), painted in colours. On one side is a figure of Clotho seated spinning, with a woman advancing towards her; on the other, a female figure holding a cornucopia, perhaps intended for Pomona. URBINO, fabrique of the Fontana family; c. 1560-1570. Diam. 7½ in.

83 PLATE (*Tagliere*) forming the cover of a caudle-cup, part of an accouchement set of five pieces (*scudella da donne di parto*), painted in colours. On one side is Cupid riding on a dolphin and holding a toy windmill, on the other an accouchement scene. Both subjects surrounded by a border of grotesques in the style of Raphael. URBINO, fabrique of the Fontana family; c. 1560-1570. Diam. 7¼ in.

84 SHALLOW BOWL (*Ongaresca*) forming part of an accouchement set of five pieces (*scudella da donne di parto*), painted in colours, with an accouchement scene and a border of grotesques in the style of Raphael. Underneath is a figure of a cherub holding a cross. URBINO, fabrique of the Fontana family; c. 1560-1570. Diam. 8¾ in.

85 DISH painted in colours; a Roman circus, with a race of two-horsed chariots (*bigae*). Border of grotesques in the style of Raphael. Inscribed on the back: GIOCO · DE LE · METE ("The Circus Games"). URBINO, fabrique of the Fontana family; c. 1560-1570. Diam. 18¼ in.

On the partition-wall (*spina*) of the circus are the three pillars (*metae*) marking the turning-point, and an obelisk with hieroglyphics.

86 DEEP DISH painted in colours with grotesques in the style of Raphael. In the middle is a raised medallion with figures of Venus and Cupid. In four panels round the hollow of the rim are figures of the four Cardinal Virtues, Justice with scales, Fortitude with a column, Prudence with two serpents and a mirror, and Temperance with a ewer. URBINO, fabrique of the Fontana family; c. 1560-1570. Diam. 17½ in.

87 VASE painted in colours, with two handles each in the form of two coiled serpents; the body fluted and decorated with grotesques in the style of Raphael. URBINO, fabrique of the Fontana family; c. 1560-1570. H. 9¼ in.

88 EWER painted in colours with bands of grotesques in the style of Raphael; the handle formed of two twisted stems. URBINO, fabrique of the Fontana family; c. 1560-1570. H. 15¼ in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862 (see Robinson, *Catalogue*, No. 5274), and at the Burlington Fine Arts Club in 1887 (see *Catalogue*, No. 240).

89 DRUG-VASE (*Albarello*), painted in colours with the figure of a queen enthroned in a landscape; below is a label supported by two cupids inscribed with the name of the drug: ·E.D. SVCO. D. ROSE ("electuary of roses"). URBINO, fabrique of the Fontana family; c. 1570. H. 11⅛ in.

Mounted in ormoulu. Two other vases of the same set are in the collection of Mr. J. Pierpont Morgan (formerly Mannheim Collection); others similar in the Victoria and Albert Museum (Nos. 4389, 4389a-1857) are dated 1574.

90 DRUG-VASE (*Albarello*) of the same set as No. 89, with the name of the drug DIAPENTA. H. 11½ in.

Diapente is defined in Altieri's Italian Dictionary, London, 1726, as "a composition of five ingredients."

91 OBLONG PEDESTAL with two drawers and female terminal figures at the angles, painted in colours. On the top is the name VRBINO in a cartouche supported by grotesque monsters with two cupids seated above it; the sides and ends are decorated with similar grotesques and with two oval medallions enclosing figures of Mars and Venus with Cupid respectively. URBINO, fabrique of the Fontana family; c. 1570. H. 6 in., L. 15½ in., W. 10½ in.

92 PLAQUE painted in colours. The Annunciation. The Virgin is to the right kneeling and turning towards the Archangel Gabriel, who approaches her from behind. Above are seen the Almighty Father and the Holy Ghost descending in the form of a dove. URBINO (?); dated 1571. 17¼ in. by 15¾ in.

Purchased in 1859 of the Marchese Ugolino della Gherardesca, Florence.

93 SALT-CELLAR painted in colours. The top decorated with a recumbent female figure and supported on four winged female terminal figures. URBINO; c. 1560-1580. H. 6⅛ in., L. 6½ in.

94 PILGRIM-BOTTLE with screw stopper, painted in colours, one of a pair; on one side, St. Matthew, on the other, St. Mark. URBINO; c. 1560-1580. H. 15⅜ in.

95 PILGRIM-BOTTLE with screw stopper, painted in colours, one of a pair; on one side, St. Luke, on the other, St. John the Evangelist. URBINO; c. 1560-1580. H. 15¼ in.

96 EWER painted in colours. On the body, Moses and the Brazen Serpent; the neck and foot decorated with grotesques in the style of Raphael. The handle is in the form of a female terminal figure with a lion's mask at the base. URBINO; c. 1560-1580. H. 14⅞ in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862 (see Robinson, *Catalogue*, No. 5295), and at the Burlington Fine Arts Club in 1887 (see *Catalogue*, No. 238).

97 FIGURE OF A PARROT painted in colours. URBINO; c. 1560-1600. H. 4½ in., L. 9 in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862, together with Nos. 98 and 99. See Robinson, *Catalogue*, No. 5287.

98 FIGURE OF A PARROT, similar to No. 97. H. 4 in., L. 9 in.

See note on No. 97.

99 FIGURE OF A PARROT, similar to No. 97. H. 4¾ in., L. 9¾ in.

See note on No. 97.

100 FIGURE OF A LION SEATED, one of a pair, painted in colours. URBINO; c. 1580-1600. H. 8⅞ in.

101 FIGURE OF A LION SEATED, one of a pair, painted in colours. URBINO; c. 1580-1600. H. 8⅞ in.

102 EWER painted in colours, one of a pair; the decoration consists of bands with cupids and grotesques in the style of Raphael. The mouth is in the form of a dolphin, and the handle is composed of two coiled serpents with a mask at the base. URBINO; c. 1580-1600. H. 14½ in.

103 EWER, one of a pair; the same as No. 102. H. 14 in.

104 EWER painted in colours, with figures seated in three tents. The handle is formed of two twisted serpents with a mask at the base. URBINO; c. 1580-1600. H. 12¾ in.

105 CISTERN painted in colours, hexagonal, with female terminal figures at the angles. The outside decorated with grotesques in the style of Raphael the inside painted to represent water with fish in it. URBINO; c. 1580-1600. H. 5⅞ in., diam. 14. in.

106 DISH painted in colours with grotesques in the style of Raphael; in the middle, a raised medallion with a shield of arms. URBINO; c. 1580-1600. Diam. 18¼ in.

107 DISH painted in colours. In the middle, Minerva and the Nine Muses; the rim decorated with grotesques in the style of Raphael. URBINO; c. 1580-1600. Diam. 16¼ in.

108 DISH painted in colours. Mucius Scaevola before King Porsenna. The rim decorated with cupids, animals, birds and scrolls. URBINO; c. 1580-1600. Diam. 18¾ in.

109 PLATE painted in colours; a shield of arms surrounded by grotesques in the style of Raphael. URBINO (?); c. 1580-1600. Diam. 10½ in.

From the Palazzo di Catajo, near Padua.

110 SQUARE PEDESTAL, altar-shaped, painted in colours with grotesques in the style of Raphael. URBINO; c. 1580-1600. H. 4⅞ in.

111 SALT-CELLAR painted in colours. At each end is a figure of a boy holding a shell in relief. In the bowl, a standing male figure; the lower part painted with grotesques in panels. Perhaps made at the fabrique of the Patanazzi family. URBINO; c. 1580-1600. H. 6½ in., L. 9¼ in.

Two very similar salt-cellars are in the Victoria and Albert Museum (Nos. 509, 510—1865); see Fortnum *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, pp. 414, 415.

112 SALT-CELLAR in the form of an altar, with rams' heads at the four corners; on two sides are grotesques, and on the other two a shield of arms charged with an eagle displayed with a coronet above. In the bowl is a figure of Cupid. URBINO; c. 1580-1600. H. 5 in.

113 EWER painted in colours. On the body, the hunting of the Calydonian boar; on the neck and foot, grotesques in the style of Raphael. Serpent handle. URBINO, fabrique of the Patanazzi family; c. 1600. H. 13 in.

114 OVAL DISH painted in colours with grotesques in the style of Raphael in bands and compartments; in the middle, a medallion with three Roman soldiers before a seated general. On the rim are two small panels inscribed ALFONSO PATANAZZI INVENIT and VRBINI respectively. The back painted to imitate water with dolphins. By Alfonso Patanazzi. URBINO; c. 1600-1610. L. 26 in., W. 21 in.

115 OVAL CISTERN painted in colours, supported on four lion's-paw feet, with female terminal figures at each end. Inside, Neptune in a car drawn by sea-horses surrounded by youthful Tritons and fishes. The outside gadrooned and decorated with grotesques in the style of Raphael. URBINO; c. 1600-1650. H. 18¼ in., L. 2 ft. 4 in.

Exhibited in the Loan Exhibition at the South Kensington Museum in 1862; see Robinson, *Catalogue*, No. 5297.

116 LARGE DISH painted in colours with hunting scenes. Near the top is a shield of arms. URBINO (?); c. 1600-1650. Diam. 2 ft. 6 in.

URBINO LUSTRED AT GUBBIO.

117 PLATE (*Tondino*) painted in colours and lustred in gold and ruby-colour. The Vision of St. Hubert. Signed in ruby lustre *Mº Gº da Ugubio.* URBINO, probably painted by Francesco Xanto Avelli da Rovigo, lustred at GUBBIO by Maestro Giorgio Andreoli; dated in lustre 1529. Diam. 10 in.

118 PLATE (*Tondino*) painted in colours and lustred in gold and ruby-colour. An allegorical subject. In the middle a man, perhaps a poet, with books and scrolls at his feet, is bowing before a female to the right; a Cupid in front of her holds out a wreath towards him. To the left is Mercury, perhaps as the god of eloquence. The back is inscribed *Premiasi alfī ciascū | secōdo il merto. Nota.* ("Everyone is rewarded at last according to his deserts"). Signed *frā: Xanto, Auelli | da Rouigo ī urbino pī* (*i.e., pictor*). By Francesco Xanto Avelli da Rovigo. URBINO, lustred at GUBBIO; dated 1531. Diam. 10⅜ in.

See note on No. 62.

119 DISH (*Fruttiera*) painted in colours and lustred in gold and ruby-colour; Mucius Scaevola before King Porsenna. The figures of Mucius and of the man and boy by the altar are adapted from Raphael's Drawing of the Marriage of Alexander and Roxana, engraved by Giovanni Giacomo Caraglio. The back is inscribed: *Mucio che la sua des | tra errāte cuoce. Nella Deca d̄ Tito Liuio* ("Mucius fails in his attempt and burns his own right hand. In the decade of Titus Livius"). Signed *Frā: Xāto. A. da Rouigo. urbino.* By Francesco Xanto Avelli da Rovigo. URBINO, lustred at GUBBIO; dated 1533. Diam. 11⅝ in.

The writer of the inscription appears to have misunderstood the division into "decades" of Livy's History, as he does not mention the number of the decade (the first) in which the incident is related.

120 PLATE (*Tagliere*) painted in colours and lustred in gold and ruby-colour. Venus and Cupid. The figures are adapted from Raphael's drawing of the Marriage of Alexander and Roxana, engraved by Giovanni Giacomo Caraglio (Bartsch 62). On the back is the inscription: *Venare · | Alfiglio · de · gr | ata · Udiēzia* ("Venus gives kindly audience to her son"). Mark, IS in monogram (?). URBINO, lustred at GUBBIO; dated 1539. Diam. 8⅞ in.

PESARO.

121 DISH painted in colours; the Wooden Horse drawn into Troy. Inscribed on the back *Litroiane Meneno | el cauallo in troia del | qual fo lultima ruina* ("The Trojans draw into Troy the horse from which their final ruin came"). Probably PESARO, fabrique of the Lanfranchi family; c. 1540. Diam. 12 in.

122 LARGE PLATE painted in colours; Marcus Curtius leaping into the gulf. Near the top are the arms of a German family or guild for which the plate was made. PESARO, fabrique of the Lanfranchi family; c. 1540-1545. Diam. 12⅝ in.

Another plate from the same service is in the Fortnum Collection in the Ashmolean Museum, Oxford (No. 420); see Fortnum, *Maiolica*, Oxford, 1896, p. 151, and *Catalogue of the Maiolica in the Ashmolean Museum*, Oxford, 1897, p. 65.

123 DISH painted in colours; the sacrifice of Jacob at Beer-Sheba. Near the top is a shield with the arms of Guidubaldo II., Duke of Urbino (1538-1574), surmounted by his *impresa*, three *metae* encircled by a coronet, and surrounded by the collar of the Order of the Golden Fleece. Inscribed on the back: *G.V.V.D. Munus F. Andreae Volaterrano. Ne'l Viaggio, à Dio fà gran sacrificio.* GENES. XLVI. ("The gift of Guid' Ubaldo, Duke of Urbino to Fra Andrea of Volterra. On the journey a great sacrifice is made to God"). Part of a service given by the Duke to his Confessor, Andrea of Volterra. PESARO, fabrique of the Lanfranchi family; c. 1545. Diam. 18⅞ in.

Formerly in the Delsette Collection; see Frati, *Di un' insegne Raccolta di Maioliche Dipinte*, Bologna, 1844, p. 50. Also Marryat, *Pottery and Porcelain*, Third Edition, London, 1868, p. 69, and Fortnum, *Maiolica*, Oxford, 1896, pp, 39, 150, where other dishes of the same service are instanced; one of these is in the Victoria and Albert Museum, from the Jermyn Street Museum (No. 4738-1901).

124 DISH painted in colours; the Israelites bringing offerings for the Tabernacle. Near the top is a shield of arms with the initials I B. The back is inscribed: ESOD. XXXV. *Di precetto Divino, il gran Profeta | Narra, ch 'è s'hà da far' il santuario* ("Exodus xxxv. By Divine command, the Great Prophet tells, what each man has he is to bring for the making of the sanctuary"). PESARO, fabrique of the Lanfranchi family; c. 1550. Diam. 16 in.

Formerly in the Delsette Collection; see Frati, *Di un' insegne Raccolta di Maioliche Dipinte*, Bologna, 1844, p. 50.

125 DISH painted in colours; soldiers laying down their arms at the tent of Scipio. Inscribed on the back: *Come scipione fe posar | larme de narte (?) al suo padiglione* ("How Scipio caused the arms to be laid down at his tent"). PESARO, fabrique of the Lanfranchi family; c. 1550. Diam. 16¾ in.

126 DISH painted in colours; Apollo and Artemis slaying the sons and daughters of Niobe. Inscribed on the back: *Lifiglioli è figliole de | Niobe* ("The sons and daughters of Niobe"). PESARO, fabrique of the Lanfranchi family; c. 1550. Diam. 17¼ in.

127 PLATE (*Tondino*) painted in colours; Susanna and the Elders. Inscribed on the back: *Sosanna e le uche.* Probably PESARO, fabrique of the Lanfranchi family; c. 1550. Diam. 8 in.

128 DISH painted in colours; Aurelian riding in triumph, preceded by Zenobia, captive queen of Palmyra. Inscribed on the back: *Zanobia subieta aureliano imperactor | in sieme con li figli fato in pesaro* ("The Emperor Aurelian subdues Zenobia with her sons. Made at Pesaro"). PESARO, fabrique of the Lanfranchi family; dated 1552. Diam. 16¼ in.

Formerly in the Soltykoff Collection. See Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 160, and *Maiolica*, Oxford, 1896, p. 152.

VENICE.

129 DRUG-VASE (*Albarello*) painted in colours on a dark blue ground. On one side is an oval wreath enclosing a portrait of a lady, on the other the name of the drug *mostarda* in Gothic characters; the arms of a cardinal of the Medici family, now almost effaced, have been painted over the inscription. The remaining surface is decorated "*a trofei.*" VENICE; c. 1560. H. 12¾ in.

Attributed to Venice in accordance with the opinion of Von Falke (*Majolika*, Berlin, 1896, p. 139).

130 DRUG-VASE (*Albarello*) painted in colours on a dark blue ground. On one side are oval wreaths enclosing portraits of a young man and woman, on the other is the name of the drug *mostarda* in Gothic characters; the arms of a cardinal of the Medici family, now almost effaced, have been painted over the inscription. The remaining surface is decorated "*a trofei.*" VENICE; c. 1560. H. 12¾ in.

See note on No. 129.

131 VASE painted in colours. On the front, a medallion with a figure of St. Catherine of Alexandria; the remaining surface covered with foliage on a dark blue ground. VENICE; c. 1560 H. 11¾ in.

See note on No. 129.

132 VASE painted in colours. On the front, a medallion with a figure of St. Sebastian; the remaining surface covered with foliage on a dark blue ground. VENICE; c. 1560. H. 11½ in.

See note on No. 129.

PAVIA.

133 BOTTLE, *sgraffiato* ware, covered with a brown glaze. On one side a figure of Cupid, on the other a young man in 17th century costume. PAVIA, fabrique of the Cuzio family; c. 1675-1700. H. 12⅜ in.

See Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, pp. 78, 621, and *Maiolica*, Oxford, 1896, p. 320.

CASTELLI.

134 DISH painted in colours; a Roman general or emperor riding in triumph in a chariot, surrounded by soldiers and captives. CASTELLI; 18th century. Diam. 13 in.

135 PLAQUE painted in colours. "Ecce Homo." CASTELLI; 18th century. 14½ in. by 13¾ in.

136 WOODEN PEDESTAL in which are inserted a small plate and two plaques of earthenware, painted in colours with landscapes. CASTELLI; 18th century. The plate, diam. 6 in.; the plaques, diam. 3¾ in.

137 WOODEN PEDESTAL in which are inserted two small plates of earthenware painted in colours, one with a boy and a dog, the other with a landscape. CASTELLI; 18th century. Each, diam. 5¾ in.

ITALIAN (OF UNCERTAIN FABRIQUE).

138 BOTTLE painted in colours; on the body is a female head in a medallion. ITALIAN; c. 1550. H. 10¼ in.

139 DISH moulded in relief, the middle painted in colours with foliage and masks; the remainder is white, moulded with figures of Europa and the Bull and groups of Tritons and Nereids. Probably moulded from a *repoussé* silver plateau. ITALIAN; c. 1600. Diam. 16⅞ in.

140 DISH painted in colours; a vintage scene. To the right, Bacchus leaning on a barrel; in the middle, Pomona. ITALIAN; 17th century. Diam. 24 in.

141 CONSOLE BRACKET, white enamelled and gilt terra-cotta. ITALIAN; 17th century. H. 10½ in.

142 VASE, one of a pair, in the form of a double-headed eagle, painted in manganese-purple and yellow. Round the middle is a band inscribed FLAMMAS EXTINGVIT. ITALIAN (?); 17th century. H. 11¼ in.

143 VASE, one of a pair, the same as No. 142.

DELLA ROBBIA WARE.

144 MEDALLION of enamelled terra-cotta; the Virgin and Child. Border of fruit and foliage. School of the Della Robbia. FLORENTINE; c. 1500. Diam. 2 ft. 7½ in.

145 CIRCULAR RELIEF of enamelled terra-cotta. Three-quarter figure of the Virgin seated with the Infant Christ on her knee. Border of fruit and flowers. School of the Della Robbia. FLORENTINE; c. 1500. Diam. 19 in.

146 GROUP of enamelled terra-cotta. Judith and Holofernes. School of the Della Robbia. FLORENTINE; 16th century. H. 2 ft. 1¼ in.

HISPANO-MORESQUE, SPANISH, ETC.

147 DISH painted in copper lustre and blue; in the middle is the sacred monogram I H S in Gothic characters. The back also painted with foliage. HISPANO-MORESQUE; 15th century. Diam. 15½ in.

148 DISH decorated with a running hart in incised outline, painted in copper lustre. The back also painted with foliage. HISPANO-MORESQUE; 15th or 16th century. Diam. 17¼ in.

149 DISH painted in copper lustre and blue, the rim gadrooned. In the middle is a shield with the arms of Aragon impaling another; the back also painted with foliage. HISPANO-MORESQUE; 15th or 16th century. Diam. 18 in.

150 LARGE VASE painted in copper lustre with lions amid close scrolled foliage and flowers; openwork rim with a row of cupids' heads in relief. SPANISH; 17th century. H. 16 in., diam. 17½ in.

151 VASE, one of a pair, painted with foliated stems in copper lustre on a blue ground. SICULO-MORESQUE (?); 16th century. H. 23 in., diam. 20 in.

For provenance see Fortnum, *Catalogue of the Maiolica in the South Kensington Museum*, London, 1873, p. 65.

152 VASE, one of a pair, the same as No. 151.

FRENCH.

153 PAVEMENT-TILE painted with the letter H in manganese-purple on a ground of blue arabesques in a lozenge-shaped panel, outlined in olive-green. From the Chapel of the Château d'Oiron, near Thouars. The letter forms part of the words HIC TERMINVS HAERET ("Here the bounds are set"), the motto of Claude Gouffier, *grand écuyer* of France and *seigneur* of Oiron. FRENCH; c. 1540. 4½ in. square.

Made of the same clay as the celebrated *faience* of St. Porchaire. Other tiles from the same pavement are in the Musée de Cluny, Paris (Nos. 4,097, 4,098) and in the Musée Céramique at Sèvres (No. Da. 392). See Fillon, *L'Art de Terre chez les Poitevins*, Niort, 1864, pp. 95, 98; Sommerard, *Musée des Thermes et de l Hôtel de Cluny, Catalogue*, Paris, 1881, p. 331; Chaffers, *Marks and Monograms on Pottery and Porcelain*, Eighth Edition, London, 1897, p. 182. Compare also note on No. 155.

154 TILE painted with the letter C in yellow, forming part of the same motto as No. 153 and similarly decorated.

155 TILE painted with the letter R in manganese-purple, forming part of the same motto as No. 153 and similarly decorated.

156 PAVEMENT-TILE painted in manganese-purple with an H interlaced with two C's, the monogram of Henri, duc d'Orléans, afterwards Henri II., king of France, and his wife Catherine de Médicis. Similar to No. 153 and from the same pavement.

See note on No. 153. The tiles were made in the period between the marriage (1533) and accession (1547) of Henri II., who was a friend and patron of Charles Gouffier, *seigneur* of Oiron. The monogram has also been interpreted as an H. and two D's, referring to Diane de Poitiers.

157 DISH moulded in relief and enamelled in colours. Jupiter and Juno with the eagle and peacock respectively. FRENCH, fabrique of Bernard Palissy; c. 1565-1590. Diam. 10¼ in.

158 OVAL DISH moulded in relief from nature with fish, shells, reptiles, insects and foliage, and enamelled in colours. The back marbled in manganese-purple and blue. FRENCH, fabrique of Bernard Palissy; c. 1540-1565. L. 20 in., W. 16 in.

159 OPENWORK DISH, oval, enamelled in colours; border of foliated scrolls. FRENCH, fabrique of Bernard Palissy; c. 1565-1590. L. 11 in., W. 7¾ in.

From the same mould as a dish in the collection of Mr. George Salting (No. 1043).

160 OPENWORK PLATE, enamelled in colours; border of scrolls and half-figures of cupids. FRENCH, fabrique of Bernard Palissy; c. 1565-1590. Diam. 8 in.

GERMAN.

161 JAR AND COVER in the form of an owl, painted in blue; on the front, a shield supported by two lions and surmounted by a crown, gilt. SWISS or SOUTH GERMAN; dated 1544. H. 10⅛ in.

This jar, which was exhibited as Italian maiolica at the Burlington Fine Arts Club in 1887 (see *Catalogue*, No. 44), belongs to a rare and early class of German or Swiss enamelled earthenware. Another of exactly similar form, dated 1540, is now (October, 1903) in the Thewalt Collection; see *Katalog der Kunst-Sammlung Thewalt in Köln*, Cologne, 1943, pl. 4, No. 262, and Von Falke, *Majolika*, Berlin, 1896, p. 182.

162 DISH moulded in relief and enamelled in colours, with a lion in the middle and flowers and scrolls. GERMAN, probably NUREMBERG; 16th or 17th century. Diam. 14¼ in.

163 STOVE-TILE moulded in relief and enamelled in colours. Queen Elizabeth, in an architectural recess inscribed ELISABET · REGIN · ANGLIA. SOUTH GERMAN; c. 1600. 11 in. by 6½ in.

TURKISH.

164 PLATE painted in colours with roses, tulips and other flowers. TURKISH; 17th century. Diam. 11⅜ in.

So-called "Rhodian" ware.

165 PLATE painted in colours with tulips, roses and a curved serrated leaf, TURKISH; 17th century. Diam. 10 in.

So-called "Rhodian" ware.

PORTUGUESE PORCELAIN.

166 VIOLIN painted in blue and brown. On the belly, between the bouts, are the Royal Arms of Portugal with figures of river-gods symbolising the DOURO and TIEJO (Tagus). Above these figures are medallions with busts of the Italian composers LEO (b. 1694, d. 1746) and CORELLI (b. 1653, d. 1713). At the bottom are seated figures playing a violin and a lute. Beneath the tail-piece are the initials B F and G P under a coronet in monogram. On the back are the Three Graces with four cupids holding a wreath above. The finger-board and sides are decorated with other figures and busts. PORTUGUESE (VISTA ALEGRE?); c. 1800. L. 18 in., W. 7 in.

The head was broken off before or during the firing of the object, as is shown by the glaze and colour having run over the fracture. On the subject of Portuguese porcelain see Vasconcellos, *Exposição de Ceramica, Documentos coordenados*, Oporto, 1883.

SILVERSMITHS' WORK,

METALWORK,

KNIVES, FORKS, & SPOONS,

WATCHES & SNUFF-BOXES,

ENAMELS,

JEWELS & PERSONAL ORNAMENTS.

INTRODUCTORY NOTE.

THE collection of silversmiths' work described in the first two divisions of the following catalogue is chiefly remarkable for its representation of the products of the Spanish Peninsula during the period from the end of the fifteenth to the latter part of the eighteenth century. It was during this time that the succession to the riches of the Moors expelled from Spain and the discovery of silver mines in the New World threw into the hands of the conquerors an extraordinary wealth of the precious metal. The result is apparent in the lavish and even ostentatious manner in which silver was from that time employed in the Peninsula. It may perhaps be admitted that the very profusion of the material, in encouraging greater freedom in its use and giving rein to the national taste for display, tended at the same time to some loss of finish in style and workmanship. But the work of the Spanish and Portuguese silversmiths has admirable qualities of its own; it is bold and effective, and even when adopting the elements of Italian design it transmutes them in its own spirit and retains its distinctive character in the result.

The present collection has a special interest inasmuch as it supplements in a somewhat remarkable way the important group of Peninsular plate in the national collection at South Kensington. It is true there is no piece among those described in the following

pages which rivals the wonderful cross in the Museum collection, made at Burgos at the end of the fourteenth century; but on the other hand South Kensington has nothing to show for the following century to equal the splendid plateau (No. 241) acquired by the present owner, with other pieces so specified, from the collection of Sir Charles Robinson. The same may be said, in regard to their particular styles, of the Siege of Troy dish (242) and the two sixteenth-century chalices (204 and 205). Other pieces calling for remark are the two crosses Nos. 207 and 208, and the monstrance from Leon (206), while the later developments of Peninsular art are well represented by several large salvers or plateaux decorated in the taste of the later seventeenth and early eighteenth centuries.

Among examples of other nationalities are three excellent pieces of South German work of the sixteenth century—the standing cup, No. 270, decorated with engraving of fine quality, and two bowls or dishes (267 and 269). The cup No. 275, made at Munich early in the seventeenth century, is remarkable not so much for beauty of design as for its historical interest. As recorded by the inscription engraved round the lip, it enshrines the skull of a thirteenth-century martyr for the faith, St. Nantwein, a name little familiar to English ears, but still remembered in the neighbourhood of the monastery of Schäftlarn for whose abbot Leonard the cup was made.

French art is represented by the important pair of altar-candlesticks of rock-crystal and silver-gilt (230, 231), and, if the present attribution is correct, the beautiful bowl No. 287 stands as a worthy example of Venetian craftsmanship. Among specimens in metal other than silver the Saracenic perfume-burner (321), and the Italian reliquary from the Spitzer collection (309), are of special interest.

Another piece of Italian work, the altar-cross No. 390, described under the heading of Enamels, shows very good examples of

the *basse-taille* method, of which still earlier specimens are offered by the plaques of the cross No. 384. The collection of enamels has the advantage of being representative in a small compass. Most of the chief methods are exemplified—the Limoges *champlevé* of the thirteenth century by a crucifix and reliquary (382 and 383); the 'translucent on relief' or *basse-taille* by the two crosses just mentioned; the painted enamels of Limoges by a fine pair of plaques (385) of the earlier school, a casket (387) of the first half of the sixteenth century, and a tazza-cover (388) in the fully developed method *en grisaille;* the painted and gilded Venetian enamels of the *cinque-cento* by the dish No. 391; and the English work of the Stuart period on brass by two excellent candlesticks (394, 395). On a smaller scale, the early Italian combination of painted and translucent enamelling is shown on the exquisite jewel No. 447, and, unfortunately in fragmentary condition, on the chalice No. 308; while medieval *cloisonné* finds a place on the stem of the Spanish chalice No. 201.

Other processes of enamelling, applied to goldsmiths' work, are represented in the collection of jewels, and in this division again Peninsular art is most prominent. Some of the most notable pieces are the crab jewel (412), the Barcelona pendant (409), the amulet No. 404, and such fine examples as Nos. 413 and 416 of the characteristic Spanish reliquary-jewels enriched with drawings in gold foil and colours under rock crystal. Four specimens of more than ordinary interest from the collection of Sir Charles Robinson are the Italian enamelled locket already mentioned, the Strafford 'Lesser George' and the enamelled Bath Jewel (453 and 451), and, rarer than all, the superb Gothic pomander in silver-gilt decorated with niello (446).

In this brief survey it only remains to refer to a few of the finest among the group of rings—two beautiful medieval signets (475 and 483), a bishop's ring of the thirteenth century enriched

with foliage (474), a charming English fifteenth-century ring engraved with figures of the Virgin and saints (476), and an admirable specimen (484) of Spanish renaissance work.

In each of the eight divisions dealt with in this Section of the Catalogue the objects are grouped according to nationality; the group which is most numerous is given precedence, and in each group the objects are arranged approximately in order of date. An exception has been made in the case of the Rings, which are placed together at the end of the division Jewels and Personal Ornaments. It is hardly necessary to say that for the most part works in the precious metals followed such a similar course in Spain and in Portugal that it is often impossible to discriminate between them. They have accordingly been grouped together, and where the description 'Spanish,' or on the other hand 'Portuguese,' is applied in any particular case, it will be understood that, in the absence of any positive evidence of style, mark, or history, only a certain degree of probability inclines one way or the other.

A number of specimens in the collection, lent by the late Sir Francis Cook to the Special Loan Exhibition of Spanish and Portuguese Ornamental Art held at the South Kensington Museum in 1881, are distinguished by the note *S.K.M. 1881.* Several pieces which figured in the Exhibition of Spanish Art held at the New Gallery in 1895–6 are similarly noted *New Gallery. 1895.* A few others shown at the Exhibitions of the Burlington Fine Arts Club, and several contributed by Sir Charles Robinson as part of a loan to the Victoria and Albert Museum between 1901 and 1903, are so indicated. The pieces distinguished as "From Cintra" are those referred to by the present owner, in his prefatory remarks on the formation of the collection, as having been brought from the late Sir Francis Cook's house

at Cintra, Portugal, and not having formed part of the collection at Richmond.

For the objects of Peninsular origin the principal authorities consulted have been the Baron Charles Davillier's invaluable *Recherches sur l'Orfèvrerie en Espagne*, Señor J. F. Riaño's Handbook to The Industrial Arts in Spain, the Catalogues of the Exhibition of Spanish and Portuguese Art at the South Kensington Museum in 1881 and of the other Exhibitions already mentioned, and the excellent series of photographic plates of the Madrid Exhibition of 1892, published under the title *Las Joyas de la Exposicion Histórico-Europea.*

H. P. MITCHELL.

SILVERSMITHS' WORK.

ECCLESIASTICAL.

201 CHALICE. Silver-gilt; the stem and the bosses of the knop enriched with cloisonné enamel, the six-pointed foot and calyx of the bowl repoussé with foliage. SPANISH or PORTUGUESE; late 15th century. H. 8⅞ in., diam. of foot 6¾ in.

S.K.M. 1881. No. 457.
New Gallery. 1895. No. 666.

202 PATEN. Silver-gilt; slightly concave, quite plain. SPANISH or PORTUGUESE; probably 15th century. Diam. 5⅞ in.

203 CHALICE. Silver-gilt; the sexfoil foot repoussé with entwined stems, foliage, and a cherub's head; the calyx of the bowl of openwork foliage with corded rim. The knop, chased with debased Gothic tracery, has six bosses set with cabochon garnets (two wanting). SPANISH or PORTUGUESE; early 16th century. H. 9⅝ in., diam. of foot 6¼ in.

S.K.M. 1881. No. 463.
New Gallery. 1895. No. 661 (?).

204 CHALICE. Silver-gilt; the foot pierced with a border of Gothic tracery and repoussé with a patriarchal cross, figures of St. Michael and St. Bartholomew, and emblems of the Passion. The stem, in the form of an urn-shaped baluster, is set round with dolphin and scroll brackets and enriched with cherub-heads and festoons. The calyx of the bowl is cast and chased with acanthus foliage, the upper part in openwork with masks applied. Mark, an inscription (undecipherable). SPANISH; about 1520. H. 12⅜ in., diam. of foot 7¾ in.

A good example of the mixed early Renaissance style in the Peninsula.
New Gallery. 1895. No. 665.

205 CHALICE. Silver-gilt; the eight-lobed foot repoussé with gadrooning and engraved with Gothic tracery and banderoles; conical bowl borne on a stem of baluster form. SPANISH or PORTUGUESE; first half of 16th century. H. 10¾ in., diam. of foot 7⅜ in.

S.K.M. 1881. No. 450 (?).
New Gallery. 1895. No. 670 (?).

206 MONSTRANCE (*Custodia*). Silver; the upper part in the form of a four-square edifice with glass sides, adorned with angle-pillars, pediments, pinnacles, and figures; surmounted by a finial set round with brackets of grotesque design, terminating in a crucifix. The foot, repoussé with cherub-heads and trophies of arms, bears the inscription SOI DE LA PARROCHIA DE SN YSIDRO DE LEON ("I am of the parish of St. Isidor of Leon"). The stem is decorated with cherub-heads and winged skulls, hung with festoons, and set above and below with frills rayed and chased with foliage. SPANISH; about 1540. H. 17½ in., diam. of foot 6½ in.

Shown by the inscription to have belonged formerly to the church of San Isidro el Real, Leon, celebrated for its riches of plate until pillaged by the French under Marshal Soult. (See Riaño, The Industrial Arts in Spain, and Ford's Handbook to Spain.) Attributed, when exhibited at the New Gallery in 1895, to Juan de Arphe (b. 1535), the "Spanish Cellini," a native of Leon. The *Plateresque* style of the design appears somewhat too early to admit of this; possibly it is the work of his father Antonio, also a famous silversmith of that town.

S.K.M. 1881. No. 459.
New Gallery. 1895. No. 664.

207 PROCESSIONAL CROSS. Repoussé silver, with applied silver-gilt medallions bearing figures of Evangelists and Prophets. A view of Jerusalem with Calvary in the distance occupies the intersection on one side, and St. Martha with holy-water pot, leading the dragon, is similarly placed on the other. The remaining decoration includes masks, trophies, cupids, and monsters. The limbs of the cross are of curved outline set round with foliated knobs and crockets; the whole rises from a moulded circular base. SPANISH; dated 1555. H. 3 ft., W. 21⅝ in.

An interesting example of the mingling in Renaissance art of pagan and Christian decoration on an ecclesiastical object.

The subject of St. Martha illustrates the tradition that, after the events recorded in the Gospels, Lazarus and his sisters Martha and Mary set sail from the Holy Land, and arriving on the coast of Gaul first preached Christianity to the inhabitants. "In those days the country was ravaged by a fearful dragon, called the *Tarasque*, which during the day lay concealed in the river Rhone. Martha overcame this monster by sprinkling him with holy water, and having bound him with her girdle (or, as others say, her garter), the people speedily put an end to him." (Anna Jameson, Sacred and Legendary Art, i. 374.) Hence the name of the scene of this wonder, Tarascon. Lazarus is reported to have become the first bishop of Marseilles.

208 PROCESSIONAL CROSS. Repoussé silver, fringed with cast strapwork, masks, and finials. Behind the crucified figure on the front is a view of Jerusalem, with angels upholding the INRI label, and at the extremities of the limbs medallions of Christ before Pilate (left), the Scourging (right), the Agony in the Garden (bottom), the Resurrection (top). On the back the centre is occupied by the Assumption of the Virgin, and the extremities of the limbs by the Annunciation (top), the Nativity (bottom), the Adoration of the Magi (right), and the Circumcision (left). The rest of the surface is enriched with cartouche-work, figures, and fruit. The whole rises from a socket with knop engraved with Gothic tracery, to which are applied figures in cartouches of the apostles St. Peter (with a key), St. Matthew (with a halberd), St. Andrew (with saltire cross), St. Jude (with a square), St. James the Less (with a fuller's bat), St. Simon (with a saw). SPANISH; about 1560. H. 3 ft. 2 in., W. 24¾ in.

Probably intended either to serve on the altar or to be carried at the head of a procession, as required.

S.K.M. 1881. No. 478.

New Gallery. 1895. No. 668.

209 CASKET. Repoussé silver, with cast details; probably intended to contain corporals or other objects for the service of the altar. The subjects represented are the following. On the front: The Blessed Virgin surrounded by cherubs, and the Four Evangelists. On the ends: St. Peter and St. Paul. On the back: St. Ursula and the eleven thousand virgins embarking on the ship for Cologne. On the cover—Front: the Baptism of Christ. Ends: St. Francis and St. Dominic. Back: the penitent St. Mary Magdalene. SPANISH or PORTUGUESE; 16th century. H. 8⅛ in., L. 9¾ in., W. 6⅞ in.

The top is shown by the skulls at the corners to represent Calvary ("the place of a skull"), and was formerly surmounted by a Crucifixion group; the holes for fixing the figures remain. The lining is of oak.

From Cintra (see Introductory Note).

210 ALTAR CROSS. Silver-gilt; with a relic of the True Cross at the intersection borne on an applied cross set with rubies and foiled crystals. At the top is a label with the INRI inscription, and on the back a tablet with the sacred monogram. The limbs are set with crystals foiled and painted with figures of St. Andrew, St. John the Baptist, and the Agnus Dei, the two last inscribed + SANCTE · IO · BAPTIST and [san]CTE · AGN[e] · DEI · Q[ui] · TO[llis peccata mundi] ("O Lamb of God that takest away the sins of the world"). The foot is oblong with an open balustrade round the side and emblems of the Passion above. PORTUGUESE; 16th century. H. 16⅜ in., W. 9⅛ in.

The emblems of the Passion represented on the foot are, the skull and crossbones from Calvary, the ladder, the sponge on a reed, the hammer and pincers, the crown of thorns and three nails, the scourges.

This appears to be the cross described, when exhibited at South Kensington in 1881, as "of semi-Indian style, believed to have been made at Goa." The method in which the rubies are set on the applied cross lends support to the suggestion.

S.K.M. 1881. No. 469.

211 MONSTRANCE (*Custodia*). Silver-gilt; the upper part in the form of an oblong building with columns at the angles, containing the crescent-shaped holder (*lunula*) for the wafer; surmounted by a *Pietà* group under a canopy with a cross above. The four-lobed foot is bordered with a classical egg-and-dart moulding and repoussé with two shields (one bearing the Crown of Thorns, the other the Five Wounds) and with emblematic representations of a serpent gnawing an apple, bunches of fruit, and a skull. The vase-shaped stem is decorated with cherub-heads and festoons. Hung with bells. SPANISH or PORTUGUESE; second half of 16th century. H. 19⅝ in., W. of foot 7¼ in.

The receptacles for keeping and exhibiting the host hold a specially important place among the ritual objects of the Spanish churches. The Spanish name for them, *custodia*, is applied both to the monstrance containing the wafer and to a greater monstrance carried in processions, in which the smaller one is placed. They are distinguished as *custodia portátil* (or *de mano*) and *custodia de assiento* respectively. (See Davillier, *Recherches sur l'Orfèvrerie en Espagne*, p. 86.)

S.K.M. 1881. No. 470.

New Gallery. 1895. No. 662.

212 MONSTRANCE (*Custodia*). Silver-gilt; the foot of quatrefoil shape repoussé with a figure of Christ bound and emblems of the Passion, the receptacle for the wafer decorated with applied cherub-heads alternating with the letters of the inscription AVE MAR(ia). Surmounted by an arched finial, engraved with the sacred monogram IHS and bearing a cross. SPANISH or PORTUGUESE; second half of 16th century. H. 15⅛ in., diam. of foot 6¾ in.

S.K.M. 1881. No. 454.

213 INCENSE VESSEL. Chased silver; in the form of a ship, standing on a circular foot. (The cover wanting.) PORTUGUESE; late 16th century. H. 4⅞ in., L. 6⅞ in.

A similar incense-ship, belonging to the parish of Condeixa a Velha, was shown at the Lisbon Exhibition of 1882. (See Illustrated Catalogue, pl. 38.)

S.K.M. 1881. No. 475.

214 CIBORIUM. Silver-gilt; the calyx of the bowl and the foot repoussé with cherub-heads, the stem chased with cartouche-work. Round the edge of the bowl runs the inscription + PANEM · AMGELORNM *(sic)* · MANDVCABIT ("He shall eat the bread of angels"). SPANISH or PORTUGUESE; late 16th century. H. 9 in., diam. of foot 5¾ in.

Probably fitted originally with a monstrance-top (now lost) for exhibiting the host. (Compare No. 218.)

S.K.M. 1881. No. 456 (?).

215 CHALICE. Silver-gilt; the foot chased with a shield of arms and inscribed ESTE CALEX DEVAÑA VIEIRA DOVALE DESMOLAΛO · S^MO · SACRAM^TO PO LA ALMA DE SEV MARIDO GOMES GL3̃ · 1595 (*i.e.* Este caliz Dueña Vieira donale desmolano santisimo sacramento por la alma de su marido Gomez glorioso = "The Widow Vieira dedicated this chalice for receiving the most holy sacrament for [the repose of] the soul of her husband Gomez, in glory"). The stem is turned with mouldings and the bowl encircled with a ribbed band. SPANISH; dated 1595. H. 9⅝ in., diam. of foot 5⅝ in.

The shield of arms:—Quarterly. 1. A cross pattée. 2. Three daggers in pile. 3. Chequy. 4. A fleur-de-lys between six escallops. Ensigned with a helmet with crest, a bird in flight.

216 CENSER. Chased silver; the upper part in the form of a building pierced with windows, encircled above by a parapet of cast openwork. With cap and chains for suspension. PORTUGUESE; about 1600. H. 10¼ in., diam. 5¼ in.

S.K.M. 1881. No. 477.

217 CHALICE. Silver-gilt; the circular foot chased and repoussé with strapwork. Six vertical ribs are applied to the lower part of the bowl and of the baluster-shaped stem. PORTUGUESE; about 1600. H. 10 in., diam. of foot 5 3/16 in.

S.K.M. 1881. No. 455.

218 MONSTRANCE (*Custodia*). Silver-gilt; a ciborium with circular foot and baluster-stem surmounted by a receptacle (formerly glazed) for exhibiting the sacred wafer. The whole is crowned by an entablature and dome, borne on four columns, terminating in a cross. The foot and stem are chased with strapwork and enriched borders; six vertical ribs are applied to the lower part of the bowl. PORTUGUESE; about 1600. H. 22 in., diam. of foot 6 in.

S.K.M. 1881. No. 453.
New Gallery. 1895. No. 667.

219 HOLY-WATER BUCKET AND SPRINKLER (*Aspersorium* and *Aspergillum*). Silver; the surface of the former chased with foliated strapwork on a matted ground, and its handle enriched with acanthus leaves applied. The stem of the sprinkler is formed as a Renaissance column. PORTUGUESE; about 1600. H. 8⅝ in., W. 7¼ in.; sprinkler, L. 12¾ in.

The hairs of the brush forming the end of the sprinkler have disappeared.
S.K.M. 1881. No. 471.

220 RELIQUARY. Rock-crystal and silver-gilt, set on a gilt metal foot, the stem decorated with two silver brackets of grotesque form. The octagonal cylinder to contain the relic is surmounted by a domed cover, inscribed

+ S. TERESA DE JESVS, finished with a cross above. H. 5¼ in., diam. of foot 2⅜ in.

The reliquary proper is doubtless Spanish work of a date shortly after the canonization (in 1622) of the saint whose relic it contained. The foot and stem have apparently been adapted from pieces of South German work.

221 CROWN for a statue of the Virgin. Silver-gilt; composed of strapwork and foliage, pierced and repoussé, surmounted by arches and a cross. Set with pearls and crystals. PORTUGUESE; 17th century. H. 7 in., W. 5½ in.

S.K.M. 1881. No. 468.

222 CROWN for a statue of the Virgin. Silver; pierced and repoussé with cherub-heads and cartouche work. PORTUGUESE; 17th century. Diam. 5½ in.

223 ALTAR CROSS. Cut glass, mounted in silver and white metal. It consists of four plaques, joined at the intersection by a rayed mount and terminating in *fleurs-de-lys*. The circular foot is cut with facets and mounted on three scroll feet. PORTUGUESE (?); 17th century. H. 18 in., W. 10½ in.

From Cintra (see Introductory Note.)

224 PAIR OF PRICKET ALTAR CANDLESTICKS. Silver, repoussé with console-
225 work and acanthus foliage in barock style. The three sides of the foot bear respectively a figure of St. Catherine, the arms of the Dominican Order, and a shield of arms perhaps of the Lloret family. Marks, SP.37, GS *, and an eagle displayed, crowned. SPANISH or PORTUGUESE; early 18th century. H. 16½ in., W. at foot 5⅛ in.

The Dominican Order ("the dogs of the Lord," *Domini canes*) bear for arms, as here shown, a dog with a torch in his mouth surmounted by a crown entwined with lily and palm-branch, and a star. The Lloret (?) shield of arms is charged with a lion rampant crowned and a branch of laurel.

S.K.M. 1881. No. 452.

226 CIBORIUM. Silver-gilt; the foot and stem cast and chased with gadrooning and foliage, the calyx of the bowl repoussé with acanthus leaves. The cover rises in two stages and terminates in a cross. Marks, L crowned and maker's mark SB. PORTUGUESE (Lisbon); early 18th century. H. 14½ in., diam. (cover) 7 in.

S.K.M. 1881. No. 462.

227 CIBORIUM. Silver-gilt; a plain shallow bowl with cover surmounted by a cross, supported on a baluster stem and circular foot. PORTUGUESE; early 18th century. H. 8¼ in., diam. (cover) 4¾ in.

228 CUP AND COVER. Silver-gilt; the tapering body supported on three curved legs and a circular foot. The cover is decorated with applied console-ornaments and finished with a knob bearing on one side the initials P C I and on the other the arms of Portugal surmounted by a royal crown. The body is delicately engraved with festooned garlands. PORTUGUESE; late 18th century. H. 8⅜ in., diam. 3½ in.

In the Catalogue of the Exhibition at South Kensington Museum in 1881 this cup together with the small salver No. 229 is described as a "chalice with cover, paten, and salver or stand," and is stated to have been "made for the private chapel of a princess of the Portuguese royal family." The design of the cup has no religious appropriateness, but this was little thought of at the period, and it is not improbable that it was used as stated. The salver is engraved with religious emblems and perhaps served as a paten. The difference in decoration suggests a doubt as to whether the two originally belonged to each other. The style of the cup shows the influence of the French silversmiths whose work was in high favour at the court of Portugal (See Bapst, *L'Orfèvrerie française à la cour de Portugal au xviii^e siècle*). The paten referred to in the catalogue of 1881 is possibly No. 202, though this is evidently of earlier date.

S.K.M. 1881. No. 466.

229 SMALL SALVER, perhaps used as a paten. Silver-gilt; the centre engraved with the arms of Portugal ensigned with a royal crown. It stands on three curved feet and has a pierced rim engraved with religious emblems—a triple-barred cross-staff, ciborium, taper, chalice, tabernacle-door, altar-candlestick, and altar-cross. PORTUGUESE; late 18th century. Diam. 7⅜ in.

See Note on the cup preceding.

S.K.M. 1881. No. 466.

230 PAIR OF PRICKET ALTAR CANDLESTICKS. Rock-crystal and silver-gilt; the
231 stems octagonal and hexagonal, the bases circular, decorated with gadrooning and supported on four cherub-head feet. Maker's mark, an elephant with crowned fleur-de-lys. FRENCH; Paris hall-mark for 1583-4. H. 21¼ in. and 20 in., diam. of feet 9½ in.

One of the pair has been considerably reduced in height by the loss of part of the stem. In the other the faceted crystal block under the pan has been replaced by an openwork copper-gilt mount.

A pair of the same materials, now in the Galerie d'Apollon of the Louvre, was given by Henry III. of France for the altar in the chapel of the Order of the Holy Ghost, on the foundation of that order in 1578. They are in a somewhat earlier style of Renaissance design and may probably have been preserved in the royal treasury for a generation prior to that date. (See description by Lafenestre in *Le Trésor Artistique de la France.*)

S.K.M. 1881. No. 451.

232 HOLY-WATER STOUP (*Bénitier*). Silver-gilt; the bowl attached to a frame enclosing a plaque representing the Adoration of the Shepherds. The frame is decorated with cherub-heads and surmounted by a cross between

two lamps of antique form. Maker's mark, NDL with crowned fleur-de-lys. FRENCH ; Paris hall-mark for 1702-3. H. 10⅝ in., W. 5¾ in.

The plaque is a very thin casting finished by chasing. The subject is treated in frankly pagan style. The Infant lies in Joseph's lap, the Virgin joining the shepherds in adoration ; a shepherdess stands behind with a basket of fruit on her head, and beside her the ox and the ass. The homely stable is represented by classic ruins.

233 PAIR OF SACRAMENTAL CRUETS with polygonal rock-crystal bodies, mounted
234 in silver-gilt. Each has a circular foot, fluted and chased with foliage, and a neck-mount of pierced Gothic tracery. The handle is formed as a female figure terminating below in a dragon's claw. The cover of one marked V (vinum), the other A (aqua). SOUTH GERMAN ; middle of 16th century. H. 6⅜ in. and 6¾ in., diam. of feet 2¾ in.

The bottles are perhaps of earlier date than the sixteenth-century mounts. The Gothic character of the neck-mounts is a concession to the traditional ecclesiastical style. The foot-mounts have been stamped at a later date with the duty-mark for old plate used at Graz (Styria) from 1806 till 1824.

S.K.M. 1881. No. 458.

235 CIBORIUM. Silver, the bowl gilt and set in a calyx of open scrollwork. The six-lobed foot is repoussé with the Crucifixion, a half-figure of St. Ignatius Loyola, and cherub-heads. The cover, repoussé with cartouche-work and festoons, is surmounted by a group of the Virgin and Child, under a canopy supported on four terminal figures and finished with an orb and cross. Date-letter, F crowned; maker's mark undecipherable. FLEMISH (Antwerp hall-mark); early 17th century. H. 16¾ in., diam. of foot 6⅞ in.

The portrait of Ignatius Loyola represents him as a beatified person (*i.e.* between his death in 1556 and his canonization in 1622), the head surrounded with rays instead of with the nimbus of a saint.

S.K.M. 1881. No. 461.

SILVERSMITHS' WORK.

DOMESTIC.

241 PLATEAU. Silver-gilt; repoussé in high relief with representations of contests between Christians and Moors, enclosed in a border of entwined stems. The rim is decorated with foliage interspersed with fantastic subjects of men, snails and monsters. The central boss bears an eagle with an obliterated shield of arms (an addition of the 16th century). SPANISH or PORTUGUESE; end of the 15th century. Diam. 17¼ in.

An important specimen of Peninsular late Gothic work. From the collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

Burlington Fine Arts Club. 1901. No. 2.

242 PLATEAU. Silver-gilt; repoussé in high relief with scenes from the Siege of Troy. The boss in the middle is engraved with the arms of two Portuguese families, de Pinto impaling Acuña; the foot is pierced with foliated scroll-work. PORTUGUESE; early 16th century. (The shield of arms added somewhat later in the century.) Diam. 12 in.

The representation of methods of contemporary warfare is of considerable interest. On the band surrounding the central boss the defence of the city wall is being carried on by crossbowmen shooting through loopholes in the parapet; outside, three cannon have been brought up to the attack; a man in the rear stoops to draw the string of his crossbow with a lever. On the rim the Greeks are shown coming ashore from their ships in boats; on the opposite side is a view of the city of Troy, with combats of the heroes between. The contest between Achilles and Hector is identified by their names inscribed, ACHILLES and [H]ECTOR TROIA[nus].

Stated in the South Kensington Catalogue of 1881 to have been acquired at Oporto. A salver of somewhat similar style with ewer was lent by Fernando II. of Portugal to the Lisbon Exhibition of 1882. (See Illustrated Catalogue, pl. 20, 21.)

The shield of arms:—Per pale. 1. [Argent] 5 crescents [gules], 2, 1, and 2. 2. [Or] 9 wedges [azure], 3, 3, and 3. Enclosing all, a bordure of Portugal.

S.K.M. 1881. No. 489.

New Gallery. 1895. No. 663.

Burlington Fine Arts Club. 1901. No. 11.

243 CUP. Silver-gilt; repoussé with gadrooning and engraved round the lip with a border of heads and foliage. The foot has a pearled and moulded edge and rests on three winged balls. SPANISH; first half of 16th century. H. 7⅛ in., diam. of lip 4⅛ in.

For a piece of similar style see the *dessin de maîtrise* of Antonio Beltram of Barcelona, ca. 1523. (Davillier, *Recherches, etc.*, p. 185.)

Burlington Fine Arts Club. 1901. No. 34.

244 CIRCULAR DISH. Silver-gilt; repoussé with the subject of an open-air kitchen by the shore of a lake, apparently the preparation of an *al fresco* repast for a hunting party. Perhaps part of a set illustrating scenes from one of the early Peninsular romances. PORTUGUESE; 16th century. Diam. 13⅞ in.

The details of the subject are of some interest. The cook, holding his spoon, stands beside a large dish filled with viands, raised on a tripod over the fire. At the sides two boys seated on stools turn spits, while a third blows the fire with bellows. A second cook carries a basket of fruit and a third rolls pastry on a table at the side. Above is a long pole fastened to two trees, hung with birds, vegetables, and a basket of fruit. A lake with sailing boats forms the background.

S.K.M. 1881. No. 493.

245 CIRCULAR DISH. Silver-gilt; repoussé with the subject of a man on horseback being guided through a wild and unknown country by a peasant who holds a dog in leash. Probably an incident from one of the early Peninsular romances. PORTUGUESE; 16th century. Diam. 12¾ in.

S.K.M. 1881. No. 492.

246 CASKET. Silver; chased, engraved and repoussé with heads, floral scrollwork and other ornament. SPANISH; middle of 16th century. H. 6½ in., L. 10 in., W. 5¼ in.

S.K.M. 1881. No. 472.

247 BOOK-COVER. Silver; each side pierced, chased and repoussé with foliated scrollwork surrounding a crowned eagle enclosed in a laurel wreath; one of the eagles holds a pen in its beak, the other a sword. The back of the cover is hinged in three longitudinal divisions. PORTUGUESE; early 17th century. H. 13⅜ in., W. (open) 20⅜ in.

248 EWER. Silver; the body repoussé with female busts and grotesque masks enclosed in cartouche-work. The spout and neck are decorated with a mask and festoons, the foot with acanthus foliage, and the large scroll handle with a female half-figure. PORTUGUESE; first half of 17th century. H. 23½ in., diam. of body 8 in.

A heavy piece of work decorated in a mixed style.

S.K.M. 1881. No. 460.

New Gallery. 1895. No. 669.

249 STANDING SALT. Silver-gilt; triangular, chased with foliage and cartouches, the cover tapering upwards and ending in a turned finial. It stands on three claw feet. Marks, L crowned and maker's mark, I·L. PORTUGUESE (Lisbon); 17th century. H. 9¾ in., W. 5½ in.

The holes pierced at the top of the cover suggest that it may have been intended at some time for use as a pastille-burner, but the bottom of the cover is enclosed in such a manner that no perfume could have escaped through them.

250 CUP. Silver; beaker-shaped, chased with foliated strapwork. PORTUGUESE; 17th century. H. 2¾ in., diam. 2⅜ in.

251 FLASK. Silver parcel-gilt; in the shape of a cask, decorated with foliage and parrots in niello. PORTUGUESE; 17th century. H. 4⅛ in., L. 5 in.

252 TWO PLATES of silver, probably part of the mounting of some piece of
253 furniture. Chased with female half-figures and cartouches enclosing flowers; a cresting of scrollwork and vases surmounts the top edge. PORTUGUESE; 17th century. L. of each 20½ in., W. 7 in.

S.K.M. 1881. No. 483.

254 HANGING LAMP. Silver; bulbous body with acorn pendant, attached by five scroll brackets to a domed cap. Chased with foliage. Marks, L crowned and MR (on the top), L crowned and JAR (on brackets and lower part). PORTUGUESE; 17th century. L. 2 ft. 7 in., W. 17¼ in.

From Cintra (see Introductory Note).

255 PLATEAU. Silver; repoussé with a large scroll bearing flowers, with cockatoos between. In the middle, a cockatoo standing on a bunch of fruit, enclosed in a wreath; crinkled edge. SPANISH or PORTUGUESE; second half of 17th century. Diam. 16 in.

S.K.M. 1881. No. 482.

256 PLATEAU. Silver; repoussé with tulips; crinkled edge. Maker's mark, G.G. SPANISH or PORTUGUESE; second half of 17th century. Diam. 16½ in.

S.K.M. 1881. No. 448.

257 PLATEAU. Silver; decorated with scalloped rim and radiating panels repoussé with flowers; in the middle, a stem bearing a pear and leaves, surrounded by a floral border. SPANISH or PORTUGUESE; second half of 17th century. Diam. 14¼ in.

S.K.M. 1881. No. 481.

258 PLATEAU. Silver; repoussé in heavy style with flowers, masks, and scrolls, and in the middle with a rococo cartouche. Crinkled edge. SPANISH or PORTUGUESE; second half of 17th century. (The centre re-worked later.) Diam. 23½ in.

The raised centre with a cartouche of pronounced rococo character, apparently half a century later in date than the rest of the decoration, was perhaps re-worked to the present design to obliterate a shield of arms on the plateau coming into possession of a second owner.

S.K.M. 1881. No. 447.

259 PLATEAU. Silver, the centre gilt; repoussé with radiating decoration of acanthus foliage divided by eight large flutes. The middle is occupied by the arms of a prelate, perhaps of the Carbalan family. SPANISH or PORTUGUESE; late 17th century. Diam. 18⅜ in.

The shield of arms (five demi-vols, 2, 1 and 2) is accompanied by a mitre, double-barred cross-staff, and crosier, the whole ensigned with a prelate's hat; below are two lions couchant.

Described in the South Kensington Catalogue of 1881 as "made for a bishop of Siguenza." The double-barred cross-staff should however only be borne by the occupant of a primatial see; on the other hand the hat has only seven tassels on either side instead of the ten to which an archbishop is entitled.

S.K.M. 1881. No. 449.

260 SHAVING-BASIN. Repoussé silver; shell-shaped, with three feet in the form of dolphins. Marks, P crowned and another undecipherable. PORTUGUESE; late 17th century. L. 16⅛ in., W. 13⅜ in.

S.K.M. 1881. No. 480.

261 CIRCULAR DISH. Silver; with border of a floral scroll in relief, gilt, and gadrooned edge. PORTUGUESE-INDIAN; about 1700. Diam. 12¼ in.

S.K.M. 1881. No. 491.

262 TOILET-SET of silver-gilt, repoussé with gadrooning; contained in a travelling case covered with leather and lined with green velvet, with gilt brass mounts. Marks, L crowned and maker's mark TC linked. PORTUGUESE (Lisbon); early 18th century. (One of the trays South German work, made to match the others, with Augsburg hall-mark and maker's mark GF ?). Case, H. 18 in., L. 2 ft. 7 in., W. 20½ in.

The set includes:—

- Mirror.
- Ewer and dish.
- 2 tazze.
- 2 large caskets.
- Bowl and cover.
- 2 pin-trays.
- 6 oval boxes.
- Beaker and cover.
- Pair of candlesticks.
- 2 small bowls and covers.
- Pin-cushion.
- 2 brushes.
- Bell.
- Funnel.
- 2 glass scent-bottles.
- Snuffer-tray and snuffers.
- Knife, fork, and spoon.

On a label inside is inscribed *Pertencia a Marquesa de Savona* ("Belonged to Marchioness de Savona").

From Cintra (see Introductory Note).

263 PLATEAU. Silver; repoussé with strap- and shell-work, the centre surrounded by twisted gadrooning. SPANISH or PORTUGUESE; early 18th century. Diam. 16½ in.

S.K.M. 1881. No. 479.

264 PLATEAU. Silver, parcel-gilt; the rim repoussé with rococo scrollwork, the centre chased with a mermaid playing a guitar, a bird at her side. SPANISH-AMERICAN; middle of 18th century. Diam. 10¼ in.

S.K.M. 1881. No. 490.

265 PLATEAU. Silver; repoussé with a fountain issuing in a stream, which bears a swan and flows through a landscape where animals are wandering. The rim decorated with a border of rococo character; crinkled edge. Marks: 59 MTP (?), a shield with a device, a crowned oval escutcheon bearing a castle surmounted by an ox, ½ (?), and another mark undecipherable. SPANISH or PORTUGUESE; middle of 18th century (1759?). Diam. 15¼ in.

S.K.M. 1881. No. 488.

266 INKSTAND. Silver; of globular shape with revolving covers; hung with garlands and mounted on a stem with spreading foot. Fitted with ink-well, pounce-box, cases for tablets and wafers, and holes for pens and pen-knives. Marks, P crowned with two castles, F.P., and G (?). PORTUGUESE; late 18th century. H. 9¾ in., diam. 6 in.

267 SHALLOW BOWL. Silver, the inside gilt; hammered with radiating gadrooning. The centre bears two enamelled shields of arms of the families Vöhlin, of Augsburg, and Mäslin de Graneck (?), of Suabia. Maker's mark, a device. SOUTH GERMAN (Memmingen hall-mark); first half of 16th century. Diam. 8 in.

The shields of arms:—Argent, on a fess sable PPP of the first (for Vöhlin). Per fess, 1. Argent, an arrow placed fesswise. 2. Sable. (If this is for Mäslin de Graneck the tinctures have been transposed.)

268 BOWL AND COVER. Turned wood, mounted in silver-gilt; the rim of the bowl engraved with foliage, the cover edged with a corded band. Marks, a hammer and bar, and a maker's device. SOUTH GERMAN; 16th century. H. 4⅞ in., diam. 3⅞ in.

269 SHALLOW BOWL. Silver, the inside gilt; hammered with pineapple ornament In the middle is a stag "lodged, gardant," within a wattled fence, perhaps the heraldic charge of the original owner. Underneath is a circular rim with three feet of pomegranate form. Maker's mark, a monogram YMH. SOUTH GERMAN (Munich hall-mark); 16th century. Diam. 8⅛ in.

The monogram RS with date 1597 has been added on the bottom.

270 STANDING CUP AND COVER. Silver parcel-gilt; the body repoussé below with pomegranates and gadrooning, and engraved round the side with borders of arabesque foliage and three cartouches enclosing figures of boys in contest with a stag, a bear, and a boar. The cover and foot are engraved with foliage, and the former is surmounted by a cast figure of a boy holding shield and spear (the upper part of the spear wanting). Marks, a hammer and bar, and a maker's device. SOUTH GERMAN; middle of 16th century. H. 11¼ in., diam. (cover) 4¼ in.

271 SALT-CELLAR. Silver-gilt; the rim cast and chased with a border of cupids and grotesque masks. It rests on three feet in the form of terminal figures. Made by Erhard Scherl, *Meister* in 1556. SOUTH GERMAN (Nuremberg hall-mark); about 1560. Diam. 3⅛ in.

The same design in the border of ornament, two of the shields occupied by heraldic charges however, occurs on a contemporary salt-cellar of Ulm make in the Victoria and Albert Museum, No. 2111—1855.

272 TANKARD. Silver-gilt; the body decorated with symbolical figures of the Ptolemaic Seven Planets cast and applied. The cover is repoussé with sea-divinities, and has in the middle two shields, one bearing a bird, the other a merchant's mark, with initials I Z L, G C Z; inside is a medallion with figure-subject and inscription SAMSON · ZERRSST · EIN · IVNGEN · LOWEN · IVDIV ("Samson rends a young lion. Judges, xiv."). The bottom is set with a medallion of Christ and the Woman of Samaria at the Well, the inscription obliterated. Handle decorated with a terminal figure; three cherub-head feet. SOUTH GERMAN; second half of 16th century. H. 6⅜ in., W. at foot 4⅞ in.

Among the Planets the Sun and Jupiter appear to be combined in one representation; the others—the Moon (Diana), Mercury, Venus, Mars, and Saturn—are shown separately. Two of the Signs of the Zodiac (Virgo and Aquarius) appear on the thumb-piece; the others accompany the planets, but three of them (Scorpio, Pisces, and Libra) seem to have been misunderstood by the silversmith.

273 TANKARD. Silver-gilt; chased and repoussé with three landscapes—a stag, a fox with a goose in his mouth, and a leopard (?) respectively in the foreground; the remaining surface covered with strapwork, fruit, and foliage. The lid is surmounted by a lion holding a shield; the thumb-piece has a terminal figure on one side and a cupid on the other. Maker's mark, a monogram. SOUTH GERMAN (Augsburg hall-mark); dated 1595. H. 5¾ in., diam. (base) 4¼ in.

274 SALT-CELLAR. Silver-gilt; the convex rim chased with strapwork, flowers and fruit; resting on three lion feet. GERMAN; about 1600. Diam. 3⅜ in.

275 CUP made of the top of a human skull, mounted with a broad rim and set on a stem and foot bound to the rim with straps in the form of half-figures of angels, all in silver-gilt. The rim is fringed below with a border of cut and engraved leaves, the circular foot repoussé with masks and scrollwork. Round the lip runs the inscription:—DISE · HIRNSCHALN · S · ANTBINI · HAD · LASSEN · IN SILBER EIN · FASSEN · DER · WIRTIG · IN · GOT · LEONHART · ABBT · DES · WIRDIGEN · GOTS · HAVS · SCHEFTLER · A · M · DC · IX. ("The worthy [father] in God, Leonard, abbot of the good monastery of Schäftlarn, had this skull of Saint Nantwein mounted in silver in the year 1609"). Maker's mark, AS in monogram. SOUTH GERMAN (Munich hall-mark); dated 1609. H. 7½ in., diam. of lip 5¼ in.

Saint Antbinus (better known as Antwein or Nantwein), whose skull is preserved as a precious memorial in this cup, is honoured by the dedication of a church at Wolfratshausen adjoining Schäftlarn. The last-named place, in the neighbourhood of Munich, is the site of a Benedictine monastery over which Abbot Leonard III. ruled from 1591 till 1619. Probably the cup was provided by the abbot for use as a loving-cup in the refectory of the monastery. St. Nantwein was condemned to death at the stake, 7th August 1286. "His skull mounted in silver, out of which wine was given to drink, . . . was unfortunately sold out of the country in the sixtieth year of the present century." (*Kalender für Katholischen Christen. 1861.* p. 46.)

A band of applied ornament is wanting from the foot.

276 TANKARD. Silver-gilt; chased and repoussé with strapwork, cherub-heads, and bunches of fruit. The cover has a lion-knob and openwork ornaments applied; the handle is decorated with a terminal figure. Maker's mark, a shield of arms. SOUTH GERMAN (Augsburg hall-mark); early 17th century. H. 7¾ in., diam. of foot 4¼ in.

Each of the six bunches of spirals on the cover has a vacant opening, in which a small figure was probably fixed.

277 PAIR OF SALT-CELLARS. Silver parcel-gilt, with stems in the form of dolphins.
278 The receptacle is in the form of three scallop-shells conjoined, with a group of cutwork flowers rising from a knob in the middle. Made by Andreas Hamburger (?), d. 1647. SOUTH GERMAN (Augsburg hall-mark); middle of 17th century. H. 6¾ in., W. 3½ in.

Also stamped with the duty-mark used at Triest, for old plate, from 1806 till 1824.

279 PAIR OF CANDLESTICKS. Silver parcel-gilt; four-sided reeded stems with
280 rayed frills and nozzles; square feet engraved with a shield of arms and crest, with the name "Jacob Hosser, Jünger." Maker's mark, S S. SOUTH GERMAN (Augsburg hall-mark); second half of 17th century. H. 8¼ and 8½ in., W. 5¾ in.

The shield of arms:—Emanché-ondé, azure and argent.

281 CUP. Silver parcel-gilt; six-sided, chased with scrollwork; the bottom set with a coin of the Dukes of Saxony. Maker's mark, HF. SOUTH GERMAN (Nuremberg hall-mark); second half of 17th century. H. 2½ in., diam. 2⅞ in.

The coin: Obv. + FRIDERI : IOHANNES : GEORG : Bust to right, holding a sword. Rev.: MONE ARGENT : DVCVM SAXON. Two busts vis-à-vis.

282 MEDALLION. Silver; repoussé with the subject of a mounted soldier riding at full speed from a burning city; surrounded by a wreath and cupids. Made by Jacob Oberlin, *Meister* in 1665. GERMAN (Strassburg hall-mark); late 17th century. Diam. 5½ in.

283 MEDALLION. Silver; repoussé with the subject of Pharaoh's Daughter finding the infant Moses in the cradle of bulrushes. GERMAN; late 17th century. Diam. 3⅝ in.

284 TWO-HANDLED CUP AND COVER, Silver-gilt; repoussé with reeding, and engraved on one side with a landscape with a pruned vine shedding sap, inscribed *Auff die Thräenen folgen die Früchte* ("fruits follow upon the tears"), and on the other with a landscape with a tree growing from a tomb, inscribed *Todt ohne dich* ("death without thee"). Maker's mark, PS. SOUTH GERMAN (Augsburg hall-mark); about 1700. H. 4¾ in., W. 3⅞ in.

285 SHAVING-SET of dish, cup, and soap-box. Silver-gilt, decorated with chasing, gadrooning, and applied openwork. The figures in openwork on the dish represent Jupiter, Cybele (crowned, holding sceptre and key), and Iris (seated on a rainbow); on the cover of the box, the youthful Hercules renouncing the vanities of the world, crowned with a wreath by Minerva. Maker's mark (on dish and box), I I. SOUTH GERMAN (Augsburg hall-mark); early 18th century. Dish, L. 14¾ in., W. 11¾ in.; cup, H. 5⅛ in., diam. 3⅝ in.; box, H. 2⅛ in., L. 4⅝ in.

The dish and box are oval in shape; the cup stands on a circular foot. The dish has a semi-circular opening on one side with remains of a hinge and fastenings.

286 PLAQUE from the lid of a tobacco-box. Silver; repoussé with figures of Mercury and a shepherd, enclosed in a border of rococo scroll-work. GERMAN or DUTCH; middle of 18th century. 5⅜ in. by 2¼ in.

287 SHALLOW BOWL. Silver parcel-gilt; decorated with raised lobes boldly repoussé alternately with foliage and with dogs fighting and attacking deer. The border is hammered in gadroons enriched with foliage in low relief. In

the middle an enamelled shield of arms: Vert, on a cross or, five torteaux. Mark, a winged lion. ITALIAN (Venetian); 15th century. Diam. 9⅛ in.

From the collection of Sir J. C. Robinson, C.B., by whom it was acquired about 1860 from the celebrated amateur M. Eugène Piot of Paris. The character of the foliage in the border and the technique generally suggest an Italian origin, and the mark (the winged lion of St. Mark) seems to point clearly to Venice. The subjects of contests of animals are such as are frequently found in Oriental design, by which much of the Venetian work was strongly influenced. The shield of arms has not been identified.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

288 SHALLOW BOWL. Silver; the rim repoussé with a large scroll sprouting into leaves and flowers, with birds flying in the midst. A medallion enamelled with a shield of arms and crest (perhaps of the Fenzi family) has been set in the centre. ITALIAN (Venetian); about 1500. (The shield of arms added about the middle of the 16th century.) Diam. 6¼ in.

The shield of arms:—Azure, an arm grasping a fleur-de-lys; a label of 5 points. Crest, a figure of Justice.

From the collection of Sir J. C. Robinson, C.B., by whom it was acquired about 1875, in Venice, where it had been recently dredged up in one of the canals.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901-3.

289 FOOT-WARMER. Silver; pierced and chased with foliated scrolls and strapwork. The shield ensigned with a coronet in the middle of the cover shows traces of obliterated engraving. With turned wooden handle. Marks, G · G, D.G.C (?), and NAP 1736 crowned. ITALIAN (Naples); 1736. H. 3½ in., L. 7⅝ in.

Under the bottom is a loop, probably to hold a pair of tongs for handling the charcoal.

290 TAZZA. Silver; the bowl set with a medallion repoussé with a group of female figures representing the arts under the protection of Minerva; to the left, a decapitated statue of Hercules; in the background, a city and figures; above, a winged genius with laurel-wreath and palm. The foot and stem are decorated with shells, masks, and foliage. Simulated marks. The medallion DUTCH; early 17th century. The rest modern. H. 5½ in., diam. 7⅞ in.

The subject on the medallion occurs with slight variations on the bowl of a silver tazza in the Louvre.

291 PAIR OF TAZZE. Silver-gilt; the bowls chased and repoussé with strapwork
292 and vases of flowers. In the centre of each is a medallion engraved with two shields of arms, with initials A.R.V.N : F.R.G.V.W : and date · 16 · 28. Stems chased with scallop shells; circular feet. DUTCH; dated 1628. H. 4½ in., diam. 6½ in.

The principal quarterings in the shields are those of the families of Nettingh (?) and Van de Wall. The tazze were doubtless purchased and engraved to celebrate a marriage between two members of these families in the year 1628. On the foot of one of them is inscribed the weight, 18 · Lott.

293 BEAKER. Silver ; chased with a wavy design on a matted ground and engraved round the lip with a band of foliage and birds ; low circular foot. DUTCH (Amsterdam hall-mark); 17th century. H. 3½ in., diam. 2¾ in.

294 SWEETMEAT-BOX AND COVER. Silver; repoussé with sprays of flowers and rococo ornament; with four leaf-feet and a knob in the form of a flower. Marks, a crowned shield of arms with initials GBC, and BC in a pearled border. DUTCH (Zwolle?); middle of 18th century. H. 3⅞ in., L. 4⅛ in.

METALWORK.

ECCLESIASTICAL.

300 PROCESSIONAL CROSS. Copper-gilt, encrusted with foiled crystals and glass set in *cloisons* forming a geometrical pattern. Raised settings for similar decoration (mostly lost) are applied to the knop from which the cross rises. SPANISH (under Moorish influence); 13th century (?). H. 2 ft. 1¼ in., W. 10⅞ in.

301 PAX. Gilt bronze; a plaque representing the Risen Christ appearing to the disciples, set in an architectural frame with moulded pillars at the sides. At the back is a scroll handle. SPANISH; middle of 16th century. H. 5¼ in., W. 4¾ in.

A cresting is lost from the top.
S.K.M. 1881. No. 464.

302 PASTORAL STAFF of a bishop or abbot, with head of gilt bronze, set with crystals and pastes, and shaft cased in gilt brass. Two ranges of niches surround the lower part of the head, six above and six below. The upper niches are filled by the apostles St. Peter (with keys and book), St. Paul (with sword), St. James the Greater (with rosary and pilgrim's staff), St. John (with a cup), St. Matthias (with an axe), and St. Andrew (with a saltire cross). The lower range contains figures of the Madonna and Child, a saint with a branch and book, St. Clara (with a pastoral staff), St. Matthew (?) (with sword and book), St. Catherine (with the same), and St. John the Baptist (with a lamb). The niches are surmounted by crestings of cupids and scroll-work. The crook is edged with dolphin-crockets, and encloses an Annunciation group; below is an angel. SPANISH; second half of 16th century. Total L. 6 ft. 2 in.

The shaft divides in the middle and has a conical end.
S.K.M. 1881. No. 486.

303 RELIQUARY in the form of the bust of a bishop, the head of bronze, the cope and mitre of chased copper-gilt. In front is a cartouche with an opening to view the relic. SPANISH or PORTUGUESE; about 1600. H. 20½ in., W. 11½ in.

304 MONSTRANCE (*Custodia*). Gilt metal; the circular glazed receptacle for the wafer surrounded by rays, enclosed in an architectural composition of columns supporting an entablature with pinnacles and dome, the whole surmounted by a pelican "in her piety". The circular foot and baluster stem are repoussé with acanthus foliage and cherub-heads. SPANISH or PORTUGUESE; 17th century. H. 3 ft. 1½ in., W. 12¼ in.

From Cintra (see Introductory Note).

305 PAX. Cast bronze, gilt; a plaque with the *Pietà* in relief, enclosed in a frame of barock style with figures of angels at the sides. At the top, the Risen Christ, and at the bottom, a cartouche engraved with a lily terminating in a cross, with legend TV : ES · SPES · MEA : DIXI ("I said, Thou art my hope"). SPANISH; late 17th century. H. 9½ in., W. 5¾ in.

The back, of copper (formerly silvered), is chased with flowers and has a handle with scrolled ends.

306 MONSTRANCE (*Custodia*). Gilt metal; the foot, repoussé with flowers, supports an architectural composition surmounted by the receptacle for the wafer, surrounded by rays with a cross at the top. Four niches at the sides are occupied by silver figures of St. Peter, St. John the Evangelist, and St. John the Baptist; the fourth is wanting. SPANISH or PORTUGUESE; about 1700. H. 3 ft. 8¾ in., W. 18¼ in.

307 PROCESSIONAL CROSS. Copper-gilt, on a wooden foundation. The front is repoussé with the figure of Christ between St. John and the Virgin Mary; above and below, a pelican and an angel holding an orb. The back is similarly treated with a figure of Christ in Majesty and symbols of the Four Evangelists. The edges are covered with plates stamped with a diaper pattern. The whole is studded with nails and bosses and rises from a globe encircled with a band of cresting. On the back is a crystal in a raised setting; a similar one probably adorned the front. ITALIAN; 14th century. H. 24¼ in., W. 11⅜ in.

308 CHALICE of copper-gilt, with silver-gilt bowl. The six-pointed foot bears on its six faces alternately the sacred monogram ꝑ ℌ ȿ engraved, and a figure in painted and translucent enamel. The knop has six bosses set with silver medallions alternately bearing the monogram of the name of Jesus, as

before, and the Agnus Dei, on a ground of translucent enamel. ITALIAN; 15th century. H. 7⅞ in., diam. of foot 5⅝ in.

The enamels on the foot are much defaced; they probably represented figures of Christ, the Virgin Mary and St. John. They are executed over gold foil on a base of copper. The calyx is a modern restoration; the original was probably enamelled with figures of saints. See the photograph of an almost identical specimen contributed by Mr. G. H. Morland to the Special Loan Exhibition of 1862 at the South Kensington Museum. (Catalogue No. 998. Photograph No. 43,627 in Art Library, Victoria and Albert Museum.)

309 RELIQUARY. Copper-gilt; in the form of a Gothic building of great elaboration enclosing and surmounting a cylinder of rock crystal. The whole is supported by a foot of two stages, richly repoussé with floriated scroll-work and foliage on a matted ground, on which are set three small medallions of translucent enamel on silver, representing three-quarter figures of the Dead Christ, the Madonna and Child, and St. James the Greater. The stem is decorated with panels of the same kind of enamel, and the knop with six rosettes of the same, separated by vertical ribs of baluster form. At the sides of the crystal cylinder to contain the relic are figures under canopies of St. Anthony of Padua (on the left) and St. John the Evangelist (on the right). The niches and pedestals throughout are occupied by angels, and the whole is surmounted by a Crucifixion group. NORTH ITALIAN; 15th century. H. 2 ft. 3½ in., diam of foot 8½ in.

Formerly in the Spitzer Collection. (Sale Catalogue, lot 367. See also Léon Palustre, *La Collection Spitzer, L'Orfèvrerie religieuse.* No. 162, p. 144.)

310 PAX. Gilt bronze, a plaque representing Christ seated in the Tomb between two angels, set in an architectural frame enriched with silver filigree work. At the top the Eternal Father appears between two cherubs. NORTH ITALIAN; late 15th century. H. 6¾ in., W. 5¼ in.

The handle is wanting.

311 CENSER. Brass, in the form of a domed octagonal temple of two stories, the pan decorated with repoussé festoons and applied masks. With gadrooned cap and handle-ring at the top. ITALIAN; 16th century. L. (hanging) 2 ft. 5¼ in.

The chain for raising the cover is wanting.

312 PYX. Copper-gilt, engraved and repoussé, standing on four claw feet and surmounted by a silver-gilt figure of the Risen Christ. On the body are roughly executed nielli of SS. Peter and Paul. ITALIAN; 16th century. H. 5⅛ in., L. 5 in.

313 TABERNACLE for the Host, of bronze and copper-gilt, with silver details, in the form of a four-square temple rising from a plinth supported on winged sea-horses; the whole surmounted by a dome terminating in the figure of an angel with wreath and palm-branch.

The plinth, enriched with a frieze of demi-figures and festoons, carries at each corner a pedestal with the figure of an archangel. The ground story, raised on three steps, has on each side a porch with a pediment supported on columns, bearing angels with emblems of the Passion; it is surmounted by an openwork parapet with a figure at each corner—a bishop, a bearded figure with flowing robe and a book, a man in Roman dress holding the model of a city, and a kneeling woman. The upper story is encircled by a Corinthian colonnade sheltering the twelve Apostles, surmounted by a balustrade supporting figures of the four Evangelists. A clock-face in enamelled silver is attached to the colonnade in front. The dome rises on a drum enriched with pilasters and windows in enamelled silver, and terminates in a lantern and globe upon which the angel stands.

The work is adorned at various points with the emblem of the chalice and wafer, and on the plinth with plaques of lapis-lazuli and the shield of arms of the donor—a lion rampant holding an escutcheon, with crest, a demi-lion. Round the base of the plinth runs the inscription: DEO MAXIMO DICATVM BONVS COMES Q[uaestor] ARGENTI D[e] BONIS COMITIBVS DE CAMERINO DEO GRATIAS FACIEBAT ANNO DNI MDLIIII. The entablatures of the porches and doorways are engraved with quotations from the Scriptures bearing on the eucharistic sacrifice; similar inscriptions, stamped in silver, adorn the base of the building. ITALIAN (Roman); dated 1554. H. 3 ft. 11½ in., W. 22½ in.

The inscription may be interpreted "Dedicated to the Most High God. Buoncompagno Buoncompagni of Camerino, keeper of the treasury (?), gave thanks to the Almighty, in the year of Our Lord, 1554." Buoncompagno Buoncompagni (b. 1504, d. 1587), senator of Bologna, was created a count palatine by Paul III. in 1544, and held various offices under that pope and Pius V. He was brother to Pope Gregory XIII.

The initials B C occur at the sides of the shields of arms on the plinth, and tablets inscribed BO CO are applied to the pedestals supporting the figures of archangels. In both cases the reference is no doubt to the punning rendering of the "good count's" name in the inscription, if the interpretation given above is correct. Both of the shields of arms are unfortunately incomplete, the escutcheon held by the lion being vacant; as far as complete there is no resemblance to the usual arms of the Buoncompagni.

If the tabernacle formerly belonged, as is not improbable, to one of the monastic churches of Camerino, the figures surmounting the corners perhaps represent St. Savino, first bishop and patron saint of Camerino, St. Benedict with the book of the Rule of his Order, and the donor and his wife.

Camerino, formerly in the States of the Church, about 87 miles N.NE. of Rome, was received by Pope Paul III. in 1545 in exchange for Parma and Piacenza; it has been from early times the seat of a bishopric (now an archbishopric), and boasts nineteen religious houses.

314 PAIR OF ALTAR CANDLESTICKS. Cast brass, each consisting of a triangular
315 pedestal, resting on three claw feet, and a stem composed of various members surmounted by a bowl with pricket. The whole is enriched with gadrooning. FLEMISH (probably made at Dinant); 17th century. H. about 3 ft. 9 in., W. at feet 14½ in.

METALWORK.

DOMESTIC.

321 PERFUME-BURNER of pierced and engraved brass damascened with gold and silver. Cylindrical, with domed cover and three claw feet; decorated with lobed medallions of ducks surrounding a rosette, on a ground of fret pattern in gold filled in with black lacquer. The cupola on the top of the cover, an addition of the sixteenth century, of Italian work, is decorated with an arcade sheltering figures of Mars, Venus with Cupid, and two others, probably representing Peace and War. One of the medallions, on the side, is covered by a silver plate (also a sixteenth century addition) engraved with a shield of arms of the family of Salvadego (of Rovigo) impaling another, with crests and motto HOS CONIVNXIT AMOR. The hinge and clasps have been added at a later date. SARACENIC (probably Damascus work); late 13th century. H. 8¼ in., diam. of body 4¼ in.

The shield of arms:—Per fess, 1. A savage man naissant grasping a club; 2. A star of eight points. (For Salvadego). Impaling, Per pale, 1. A demi-vol; 2. The same. Crests:—1. As the first charge; 2. An eagle's head crowned.

From the collection of Sir J. C. Robinson, C.B. A specimen of similar design is in the collection of Mr. George Salting.

Exhibited at the Victoria and Albert Museum, 1901–3.

322 FOOT OF A CANDLESTICK, converted into a bowl. Bronze, engraved and damascened in gold and silver with an Arabic inscription on a ground of foliage, interspersed with medallions enclosing pairs of ducks, and borders of guilloche. SARACENIC; 14th century. H. 2½ in., diam. 3⅞ in.

323 PERFUME-BURNER. Globular, of pierced brass, damascened in silver and gold with medallions of flowers and foliage, rosettes of fret pattern, and borders and ground of foliage. It opens in two hemispheres secured with hinge and hook. Inside is a pan for burning the perfume, suspended in gimbals in the manner of a ship's compass. SARACENIC; 14th century. Diam. 4½ in.

These objects are sometimes described as hand-warmers; perhaps they served both purposes.

324 KEY. Steel; openwork bow with female half-figures supporting a royal crown; reeded stem. SPANISH; 17th century. L. 6¼ in., W. 2 in.

Part of the "bit" is lost.

325 OCTAGONAL MIRROR in frame of gilt metal, enamelled in black and white and set with foiled crystals and bosses of lapis-lazuli. SPANISH; late 17th century. H. 3 ft. 2 in., W. 2 ft. 3 in.

326 SALT-CELLAR. Copper gilt, engraved with foliage; resting on three feet chased with rosettes. GERMAN; 16th century. Diam. 3⅝ in.

327 POWDER-FLASK. Gilt bronze; the front cast and chased with sporting scenes, the back engraved with foliage. SOUTH GERMAN; middle of 16th century. L. 8⅞ in., W. 4⅝ in.

For powder and bullets. In the back is a circular compartment for wads, with hinged steel lid. The shape is borrowed from the branching stag's-horn of which such flasks were first made.

328 CAMP-KETTLE. Iron, decorated with applied strapwork. Inside are compartments for heating food. With chain and handle, and lead stopper. FRENCH (?); 17th century. H. 15½ in., W. 14 in.

For a detailed description and drawings of a similar one in the Cluny Museum, Paris, see Viollet-le-Duc, *Dictionnaire du Mobilier Français*. ii. 49.

Another example is in the Victoria and Albert Museum, South Kensington.

KNIVES, FORKS AND SPOONS.

334 SPOON. Pear-shaped bowl of wood (root of box), mounted with a silver-gilt handle ending in the figure of a warrior. GERMAN; late 16th century. L. 7¼ in., W. 2 in.

335 SPOON. The bowl of wood (root of box), mounted with a silver-gilt handle ending in an acorn. GERMAN; late 16th century. L. 5⅞ in., W. $2\frac{1}{16}$ in.

336 SPOON. The bowl of wood (root of box), mounted with a silver handle, parcel-gilt, ending in a figure of St. James the Less. A shield bearing the initials H I H with a device is applied to the handle. GERMAN; late 16th century. L. 6¼ in., W. 2 in.

337 SPOON. Pear-shaped bowl of wood (root of box), mounted with a silver handle ending in a shield of arms. GERMAN; late 16th century. L. 5⅛ in., W. 2 in.

The shield of arms:—Per pale. 1. A ram salient. 2. Per fess embattled. (1.) Argent? (2.) A star of six points.

338 SPOON. Silver parcel-gilt, with six-sided stem ending in a knob at the top and cartouche-work at the bottom. The back of the bowl is engraved with two shields, one bearing a merchant's mark, the other a group of flowers, with initials IB PS and MB PZ. Maker's mark, HS. SOUTH GERMAN (Augsburg hall-mark); early 17th century. L. 8 in.

339 KNIFE. Steel blade and tortoiseshell handle, mounted in engraved brass, inscribed with initials and date of a former owner I C O 1734. Mark on blade, the arms of Nuremberg. SOUTH GERMAN (Nuremberg); early 17th century (the inscription added later). L. 8⅝ in.

A knife from the same set, similarly inscribed, is in the Victoria and Albert Museum.

340 SPOON. Red mottled jasper, mounted in silver-gilt, the handle terminating in an acorn. GERMAN; early 17th century. L. 5⅜ in., W. 1 13/16 in.

S.K.M. 1881. No. 532.

341 STEEL KNIFE AND FORK, SILVER SPOON AND BRASS SKEWER, contained in a leather case with openwork silver-gilt mounts. The knife and fork have handles of brass and tortoiseshell; the handle of the spoon ends in a female half-figure. The case has a hook for suspension at the side. Marks on spoon, F and IM (?). GERMAN; 17th century. Case, L. 9 in.; other pieces, L. 5 in. to 7⅛ in.

It was formerly the custom for each guest to bring with him his *couvert* of knife, fork and spoon. Sometimes the spoon and fork were combined in one utensil, and a toothpick was not infrequently concealed in the handle.

342 KNIFE. Steel blade, gilt, and boxwood handle, carved with a group of children. Mark on blade, a device. GERMAN; 17th century. L. 7¾ in.

343 SPOON. Silver-gilt, with flat handle, cast at the ends with masks and scrolls. Maker's mark, MS. SOUTH GERMAN (Augsburg hall-mark); 17th century. L. 6⅞ in.

344 KNIFE. Steel blade, the shank inlaid in silver with flowering stems, and the initials M S; silver handle ending in a laureated head. Marks on blade, a crested pine-apple and a dagger. GERMAN; 17th century. L. 10½ in.

345 KNIFE, FORK AND SPOON with carved ivory handles, in leather case decorated with gilt tooling. The knife and two-pronged fork are of steel, the bowl of the spoon of silver, engraved on the back with foliage. The handles of the knife and fork are carved with children at play, on pedestals hung with fruit; the handle of the spoon is fashioned as a female half-figure terminating in a curved stem, with a monster's head at the lower end. Mark on knife-blade, a cone on a stem; maker's mark on spoon, P.M. SOUTH GERMAN (Ulm hall-mark); 17th century. L., knife 8 in., fork 7½ in., spoon 6¼ in., case 8⅝ in.

346 SPOON. Silver, with "slip-ended" stem, terminating at the lower end in a fleur-de-lys. The back of the bowl is engraved with a shield of arms with crest and initials KH ZD, all enclosed in a laurel wreath. GERMAN; 17th century. L. 7⅝ in.

The shield of arms bears a stork; crest, a vol.

347 KNIFE AND FORK. Steel, the handles inlaid with chequer-work of horn and ebony, and ending each in a bird's head. Mark, a six-pointed star. GERMAN; late 17th century. L., knife 7⅝ in., fork 7⅛ in.

348 KNIFE, FORK AND SPOON. Steel blade, silver-gilt bowl and prongs, and red coral handles. SPANISH; 17th century. L., knife 9¾ in., fork 6¾ in., spoon 7⅛ in.

S.K.M. 1881. No. 534.

349 KNIFE, FORK AND SPOON. Rock-crystal and silver-gilt; the ends of the handles carved with heads of dogs. With chiselled steel toothpick-case and engraved silver-gilt box for salt and spice or pepper. Contained in a shagreen-covered case. SPANISH (?); late 17th century. Case, L. 8 in., W. 3½ in.

350 SPOON. Silver, with four-sided stem ending in a griffin séjant holding a shield. The handle is engraved with the initials A. I. Marks, a hand couped, a castle, and the letter K. FLEMISH; late 16th or early 17th century. L. 7¼ in.

The bowl appears to have been re-hammered.

351 SPOON. Silver-gilt, with handle of painted enamel. DUTCH; 17th century. L. 6½ in., W. 1¾ in.

352 PAPER-KNIFE. Gilt steel, with ivory handle carved with a group of two cupids supporting a coronet. The blade is etched on one side with the inscription EMO · SRE · CARDLE · FRANCO · BARBERINI and on the other side with the cardinal's shield of arms, charged with three bees, surmounted by a half-figure of an angel holding in one hand a cardinal's hat and in the other a heavenly crown. ITALIAN; late 17th century. L. 9¼ in.

Francesco Barberini, created Cardinal Bishop of Palestrina 1690, died 1738. The bees on the shield of arms appear again among the cupids on the handle.

WATCHES, SNUFF-BOXES, ETC.

358 CASE OF A TABLE CLOCK. Gilt brass, circular, engraved with strapwork and foliage. FRENCH; middle of 16th century. Diam. 2⅜ in.

359 WATCH. Oval, in enamelled gold case decorated with flowers on a translucent green ground. Gold dial and single hand. Signed, "Cheuillard, A Blois." FRENCH; first half of 17th century. L. $1\frac{5}{16}$ in., W. ⅞ in.

The movement is of brass with catgut on the fusee; verge escapement.

360 WATCH. Gold case set with pearls, the back enamelled with a hunting scene. Marks on case, WM PI8. The movement signed "Ilbery, London." The case FRENCH; about 1800. W. 2¼ in.

Duplex escapement; white enamelled dial; concentric seconds hand.

361 CLOCK AND SUNDIAL combined with astronomical dials, in gilt brass case in the form of a book, pierced and chased with floral ornament. Marks, HK and a head in profile. SOUTH GERMAN; second half of 16th century. L. 3¾ in., W. 2¾ in.

The movement is of steel and brass with verge escapement and "stackfreed" compensation to mainspring. With bell for striking hours or sounding an alarm.

362 OCTAGONAL STRIKING AND ALARM WATCH. Pierced and chased gilt brass case, with rock crystal cover to the dial. The back is decorated in open-work with a vase of flowers, the side with an open balustrade. Signed IOHANNES BORSDORFER AVGSBVRG. SOUTH GERMAN; the case late 16th century; the movement late 17th century. L. $2\frac{15}{16}$ in., W. 1⅞ in.

Verge escapement; silver and gilt brass dials. The movement bears the date (?) 1698.

363 REPEATING WATCH. Gold cases, pierced and engraved; the outer one repoussé with Neptune in his car, surrounded by a border of floral ornament and heads in relief. Signed JOHN & MOSES FONTAINE, LONDON. ENGLISH; 18th century. W. 2⅛ in.

Verge escapement; white enamelled dial.

364 REPEATING WATCH. Gilt metal cases pierced and engraved with foliage; the outer case bears the arms of the Dukes of Aveiro (Portugal) with crest and coronet, enclosed in a wreath; it is set round the edge with red pastes and crystals. Signed "Tim^{y} Williamson, London." ENGLISH; second half of 18th century. W. 3⅛ in.

Verge escapement; white enamelled dial. The arms are the royal shield of Portugal differenced with a baton; crest, a pelican in her piety.

365 ALARM WATCH. Pierced silver cases, the inner one engraved with initials M E S, the outer one repoussé with a fox in a landscape, surrounded by a pierced border of birds amid foliage. Signed "Duval, Lisboa." PORTUGUESE (Lisbon); first half of 18th century. W. 2¼ in.

Verge escapement; silver dial.

366 SNUFF-BOX. Engraved horn, mounted in gold, the lid inlaid with floral and rococo ornament. Marks, a device and a date-letter obliterated. FRENCH; middle of 18th century. L. $3\frac{3}{16}$ in., W. 2⅜ in.

367 SNUFF-BOX. Gold, the lid decorated in relief with a group of Neptune and Nereids riding on a dolphin and a sea-horse, the body engraved with rococo scrollwork. Marks, initials crowned and a head. FRENCH; middle of 18th century. L. 3⅝ in., W. $2\frac{13}{16}$ in.

368 SNUFF-BOX. Enamelled gold, chased and engraved. The lid, covered with a plaque of rock crystal, was formerly set with an onyx cameo (No. 84 in Catalogue of Gems). The decoration consists of borders of conventional floral ornament, panels of machine engraving, and on the lid acanthus foliage in relief. Signed "Vachette, Bijoutier à Paris." Maker's mark, AV. FRENCH; ? Paris marks used 1797–1809. L. 3⅜ in., W. $2\frac{5}{16}$ in.

369 SNUFF-BOX. Tortoiseshell mounted in enamelled gold, set with an onyx cameo head. Signed "Buisson, Bijoutier à Paris." Maker's mark, JMB. FRENCH; Paris marks used 1809–1819. L. 3⅛ in., W. 1¾ in.

370 SNUFF-BOX. Oval; bloodstone, mounted in engraved gold, set with an onyx cameo, Bacchus in a chariot drawn by panthers, with attendants playing pipe and timbrel. Maker's mark, PS (?). FRENCH; Paris mark used 1819–1838. L. 2¾ in., W. $2\frac{3}{16}$ in.

371 SNUFF-BOX. Oval; enamelled gold, decorated with radiating compartments painted with trophies and flowers in white on a black ground, and in the centre of the lid with a landscape in grisaille. ENGLISH; London hall-mark for 1795–6. L. $3\frac{5}{16}$ in., W. $2\frac{1}{16}$ in.

372 SNUFF-BOX. Octagonal; lapis-lazuli, mounted in engraved gold. The lid is set with an onyx cameo, a satyr's head wearing a vine-wreath; and two cornelian intagli, Mars and Venus, and a giant and pygmy. The two last respectively signed ΠΙΧΛΕΡ (Johann Pichler, b. 1734, d. 1791) and C·ETPΩA. ITALIAN; late 18th century. L. 3¾ in., W. 2 3/16 in.

373 SNUFF-BOX. Wood inlaid with mother-o'-pearl and silver, with silver lid cast and chased with an emblematic subject—a man and a lady in a chariot drawn by a lion guided by Cupid; behind, a pavilion with figures of the Theological Virtues, Faith, Hope and Charity, and a Roman pyramidal distance-post or *meta* inscribed 25; above, a dove bears the olive-branch of peace and a cupid showers fruits from a cornucopia; in the distance, a view of a town. Inside are remains of an obliterated inscription. Probably made in commemoration of a silver wedding. DUTCH; dated 1776. Diam. 3¼ in.

374 SNUFF-BOX of fleecy white quartz, mounted in gold, with incrustation of lacquer inlaid with tinted gold and mother-o'-pearl. On the top a panther is represented chained to a block; a rose-spray forms the purchase of the lid. PORTUGUESE (?); late 18th or early 19th century. L. 2⅝ in., W. 2 in.

375 POWDER-FLASK. Horn, overlaid with silver decorated with floral and diaper ornament in niello. CAUCASIAN; 17th or 18th century. L. 6½ in.

376 CASE. Silver, partly gilt; globular, decorated with pierced and engraved foliage. PERSIAN; 18th century. Diam. 2⅛ in.

Probably intended to contain a bezoar-stone, a favourite antidote in the East to poison in drink.

ENAMELS.

382 CRUCIFIX. Champlevé enamel on copper-gilt, originally attached to a wooden cross or textus cover. The figure, applied and held in place by four nails, is of copper-gilt, the details carefully engraved and the eyes set with jet (wanting from one). Above is the hand of the Almighty in benediction, and the superscription IHS XPS; at the foot, the Mount of Calvary. FRENCH (Limoges); first half of 13th century. H. 11¾ in., W. 6⅝ in.

The enamel decoration is of the usual early Limoges character, the ground of blue, with roundels, quatrefoils, and borders of blue, white, green, and yellow, and spots of red.

The figure is of interest as an example of the early type, with ample drapery to the knees and feet separately fastened, the wide-open eyes and the royal crown proclaiming Christ as a living king reigning from the cross.

383 RELIQUARY. Champlevé enamel on copper-gilt, overlaid on a foundation of wood; an oblong casket with ridged cover hinged to the body. On the front, the Crucifixion is represented, with the Virgin Mary and St. John at the sides, and two angels above; on the panels beyond, two apostles. On the cover, a medallion with Christ in Majesty surrounded by symbols of the four evangelists, with angels at the sides. On the ends of the casket, two medallions with angels, and on the back, half-figures of angels in lozenge-shaped compartments. A thin plate of gilt copper, stamped with a diaper of circles, with three enamelled figures applied, is attached to the back slope of the cover, apparently replacing a plaque of enamel. The ground is executed in two shades of blue, decorated with roundels, foliage, and other ornament in blue, green, white, yellow and red. The figures are reserved in the metal, with engraved details and applied heads in relief. FRENCH (Limoges); 13th century. H. 7 in., L. 7½ in., W. 3½ in.

384 ALTAR CROSS, formed of blocks of rock crystal, with copper-gilt socket and silver mounts. At the intersection are two plaques of translucent enamel on silver-gilt, representing the Crucifixion and the Agnus Dei. FRENCH; the crystal work 12th or 13th century, the enamels late 13th or early 14th century; the mounting more recent. H. 19⅛ in., W. 8¼ in.

S.K.M. 1881. No. 487.

385 TWO PLAQUES of painted enamel on copper, the Scourging and the Mocking of Christ; probably from the wings of a devotional triptych. In the first, Christ is bound to a pillar, soldiers standing round with birches and a scourge, and one, kneeling, preparing the crown of thorns. The purple robe and a scourge lie on the ground. In the other scene, Christ, wearing the purple robe, is seated on a throne decorated with Gothic arcading; the hands are crossed in front and bound with a cord, and in one a sceptre is held. Two soldiers twist the crown of thorns with sticks while a third behind presses it down with his hands; at the left another kneels, cap in hand, in mock homage. An architectural composition of scalloped arches forms the background, with two shields in the spandrels charged with the sacred monogram IHS in two fashions. The whole is executed in rich greens, blues, purple and brown, the flesh modelled in opaque white with violet-grey shadows. The design is heightened with gold and enriched with translucent enamel on gold *paillettes*. School of Nardon Pénicaud. FRENCH (Limoges); about 1500. H. of each 11⅜ in., W. 4¾ in.

Good examples of the early school of Limoges painted enamel. The figure-subjects are taken from one of the German engravers of the late fifteenth century, in whose representations of these scenes a similar grouping of the figures occurs repeatedly. Executed on flat plates of copper, the back covered with colourless transparent enamel. Mounted in a modern wooden frame.

386 PLAQUE of painted enamel on copper; the Ecce Homo. The figure, crowned with thorns, with hands bound, is clad in a purple robe strongly outlined; the flesh is modelled in opaque white with violet-grey shadows. The painting is heightened with gold and the figure surrounded with an aureole of wavy rays, gold and black, on a background of dark blue; the nimbus is of a brownish yellow colour. FRENCH (Limoges); early 16th century. H. 6⅞ in., W. 4¾ in.

Probably from a devotional triptych. Executed in the early method on a flat plate, the back covered with a layer of dark grey granulated enamel. The top corners are unfortunately injured.

387 CASKET of ebony, enclosing twelve plaques of painted enamel on copper, representing scenes from the life of David, with explanatory inscriptions. On the front:—COMAN DAVIT PROMI A SON FOV · · · (David promising that Solomon shall succeed him on the throne); COMAN LANGE VIN A DAVIT ("how the Angel came to David"); COMAN DAVI DONA LES LETRE A VRIE ("how David gave the letters to Uriah"); EGREDIETVR VIRGA DE RADISE ET FLOS DE RADIS[E] EIVS DESENDET ("there shall come forth a rod out of the root [of Jesse], and a flower shall come from his root"). On the back:—COMAN DAVI SACRIFIA LA F L P · · · (David sacrificing a burnt offering); SANT SALA FIT EDIFIER LE TEMPLE

(Solomon builds the Temple); COMAN DAVI VOIRAN A LA FONTENE BERSABE ANTRA AN AMOR ("how David seeing Bathsheba at the fountain became enamoured of her"); COMAN DAVIT FVT BLAME PR NATAN PROFET ("how David was rebuked by the prophet Nathan"). At the ends:—EGREDIETVR VIRGA DE · · · ("there shall come forth a rod" etc.); · · · COMPLIRRARA · · · VRIE (the death of Uriah); DAVIT (David as a boy playing the harp; another boy by his side); COMAN DAVI FIT SOLOMON REX SAN ARE ("how David made Solomon his heir king"). The enamels FRENCH (Limoges); about 1530. The ebony mounting modern. H. 6 in., L. 8 in., W. 4¾ in.

388 COVER OF A TAZZA. Enamel on copper, painted *en grisaille*, with slight tinting of the flesh. On the outside two scenes are represented, the Overthrow of the Egyptians in the Red Sea, and the Rejoicing of the Israelites. Inside the cover are four oval medallions with portraits of Henri II. of France, Diane de Poitiers opposite, and busts of Mars and Venus. The ground is covered with gold arabesques, and a wreath of fruit and leaves borders the edge inside and out. FRENCH (Limoges); middle of 16th century. Diam. 7⅞ in.

The portrait of Henri II. appears to be taken from an engraving by Nicolas Beatrizet, dated 1556. The subject of the Overthrow of the Egyptians is similarly represented on a contemporary ewer of Limoges enamel in the Victoria and Albert Museum, No. 481—1873.

The enamel is on both sides restored in paint where the handle is wanting from the middle.

389 MEDALLION. Painted enamel on copper; a faun gesticulating. FRENCH (Limoges); 16th century. Diam. 2¼ in.

390 PROCESSIONAL CROSS. Copper-gilt, stamped with floral patterns, with gilt bronze figure and quatrefoil plaques of *basse-taille* enamel on silver. The enamels represent:—Christ in the act of benediction, with the symbols A and ω above, the Virgin and St. John at the sides, and a bearded saint with a book (St. James?) below. On the back, the four evangelists are portrayed in the same translucent enamel, and the Agnus Dei in relief in gilt copper in the middle. Overlaid on a foundation of walnut-wood, and set round the edge with rock-crystal knobs. ITALIAN; late 14th century. H. 24⅛ in., W. 11¼ in.

The enamels are of great beauty, though unfortunately a good deal damaged; the fine modelling of the head of the central figure lends additional interest to this cross.

391 CIRCULAR DISH. Enamelled copper decorated with gilding, with raised centre and gadrooned rim. Dark blue and white, with a diaper pattern in red in the middle. ITALIAN (Venetian); 16th century. Diam. 10½ in.

392 SHALLOW BOWL. Silver-gilt, decorated inside and out with flowers executed in applied corded outlines filled in with painted enamel. The middle is set with a circular enamel plaque painted with a triton grasping shield and sword. SPANISH; 17th century. Diam. 6¾ in.

393 PLAQUE. Gold, repoussé with the subject of the Nativity, enriched with coloured enamels, opaque and translucent. SPANISH; 17th century. $1\frac{7}{16}$ in. by $1\frac{13}{16}$ in.

394 PAIR OF CANDLESTICKS. Brass, cast in relief with a design of roses springing
395 from vases, filled in with white and red enamel on a blue ground. Circular foot and tray half way up the stem. ENGLISH; middle of 17th century. H. 9⅜ in., diam. 6½ in.

Some pieces of this class of enamel bear the royal arms of the Stuarts. The use of red enamel in this work is uncommon. A candlestick of the same characteristic shape, of Lambeth Delft ware, in the Victoria and Albert Museum, South Kensington, is dated 1648.

JEWELS

AND

PERSONAL ORNAMENTS.

401 CHAIN of silver and silver-gilt beads, spherical and cylindrical, with stamped and filigree decoration. SPANISH-MOORISH; 15th century. L. 23½ in.

402 CHAIN AND PENDENT RELIQUARY of silver and silver-gilt, with stamped and filigree decoration. The reliquary, convex in front, bears a figure of the crucified Christ; the chain is hung with four triangular pendants. The conical and cylindrical beads SPANISH-MOORISH, 15th century work; the rest 16th or 17th century. Chain, L. 15 in.; reliquary, diam. 3⅞ in.

403 PENDANT in the form of the sacred monogram I H S. Enamelled gold, set with table-cut diamonds. SPANISH; first half of 16th century. L. $1\frac{7}{16}$ in., W. 1⅛ in.

From the collection of Sir J. C. Robinson, C.B., who remarks that Catherine of Aragon, Queen of Henry VIII., is shown wearing a jewel of the same design (though of larger size) in a portrait formerly belonging to the late Empress Frederick of Germany.

Burlington Fine Arts Club, 1897. Illustrated Catalogue, p. 59 (Stand 1, E.).

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

404 AMULET. Gold, set with a large faceted brown garnet (cinnamon stone), and a peridot, and hung with a sapphire. On the back are the charm inscriptions · ANNANISAPTA · DEI and · DETRAGRAMMATA · IHS · MARIA. The

mounting is of foliated scrollwork. SPANISH; 16th century. L. 2¼ in., W. 1⅛ in.

The first word of the mystic phrase, Annanisapta Dei, more usually written Ananazapta, is of unknown meaning; the phrase was a charm against epilepsy, doubtless triply reinforced by the incantation "Detragrammata (*i.e.*, Tetragrammaton, the Hebrew four-letter name of God, Jehovah), Jesus, Maria." Moreover, the stones with which the jewel is set are of no small significance and potency. The jacinth, with which the cinnamon stone was formerly identified, was, according to King, a charm against the plague; the peridot or chrysolite, the topaz of the ancients, warded off the gout; while the sapphire was held not only to extinguish flames but to quench the fire of passion. Altogether this amulet must have been of extraordinary efficacy. (See King, Antique Gems, ii, 18; and the same author's paper on Talismans and Amulets, Archæological Journal, xxvi.)

405 PENDENT JEWEL. Gold, four-sided, set with an amethyst and four small brown and red garnets, and hung with a pearl. Decorated with cloisons of filigree work filled with enamel. SPANISH; 16th century. Diam. $1\frac{7}{16}$ in.

S.K.M. 1881. No. 498.

This was probably worn as an amulet. The amethyst by its very name was indicated as an antidote to intoxication. (See King, Natural History of Precious Stones, p. 60.)

406 PENDANT. Enamelled gold, in the form of a niche, enclosing a group of the Virgin and Child carved in red coral. The back is decorated in filigree and enamel with a representation of Calvary, and emblems of the Passion. Hung with three pearls. SPANISH; 16th century. L. 2⅝ in., W. 1⅛ in.

S.K.M. 1881. No. 501.

407 CHARM of coral, carved at one end with a human hand, and mounted in enamelled gold. An amulet against the evil eye. SPANISH or ITALIAN; 16th century. L. 3⅝ in.

S.K.M. 1881. No. 513.

408 CRUCIFIX. Enamelled gold; the front of the cross decorated with the emblems of the Passion. Below the figure is a skull, and on the back two cherub-heads. Hung with two pearls. SPANISH; 16th century. L. 2¾ in., W. $1\frac{11}{16}$ in.

S.K.M. 1881. No. 525(?).

409 PENDENT JEWEL. Enamelled gold, set with emeralds and rubies and hung with pearls; a dog "passant gardant," supported on an inverted arc garnished with foliage, hanging by two chains from an ornamental link. SPANISH; 16th century. L. 3¾ in., W. $1\frac{15}{16}$ in.

Probably made at Barcelona. Compare two similar examples in the Victoria and Albert Museum, Nos. 334, 336—1870, and see Davillier, *Recherches, etc.*, p. 93.

S.K.M. 1881. No. 510.

410 PENDENT JEWEL. Gold, decorated with cloisonné enamel and hung with pearls; enclosing drawings in gold foil and colour under crystal, heads of Christ and the Virgin Mary, inscribed + SALVATOR · MV(ndi) and + REGINA · CELO(rum). Suspended by three chains. SPANISH; 16th century. L. 2 in., W. $1\frac{1}{16}$ in.

S.K.M. 1881. No. 523.

411 PENDENT JEWEL. In the form of an eagle grasping with his talons a branch round which a snake is twined; the body formed of a baroque pearl, the rest of enamelled gold hung with pearls and an emerald, and garnished with a ruby in a raised setting. Suspended by two gold chains. SPANISH; 16th century. L. $2\frac{9}{16}$ in., W. $1\frac{1}{2}$ in.

Compare the *dessin de maîtrise* of Puig of Barcelona, dated 1561. (Davillier, *Recherches, etc.*, p. 220.)

S.K.M. 1881. No. 499.

412 PENDENT JEWEL. Enamelled gold, in the form of a crab, set with rubies and a large cabochon emerald, and hung with pearls and a pear-shaped emerald drop. Suspended by two chains from a scrollwork link. SPANISH; second half of 16th century. L. $3\frac{7}{8}$ in., W. $2\frac{3}{16}$ in.

S.K.M. 1881. No. 496.

413 PENDENT RELIQUARY. Enamelled gold, decorated with filigree work; oval, the sides made of rock crystal, painted and gilt on the inner surfaces with the penitent St. Mary Magdalene and the Assumption of the Virgin. SPANISH; late 16th century. L. with ring 3 in., W. $2\frac{1}{8}$ in.

414 PENDENT RELIQUARY. Gold, formerly enamelled; an oval openwork frame with rock crystal sides enclosing a silver figure of the Virgin and a relic of the True Cross. SPANISH; late 16th century. L. $2\frac{3}{16}$ in., W. $1\frac{5}{8}$ in.

S.K.M. 1881. No. 521.

415 PENDENT RELIQUARY. Enamelled gold, set with pearls; an oval openwork frame with rock crystal sides. SPANISH; late 16th century. L. $2\frac{5}{16}$ in., W. $1\frac{3}{4}$ in.

S.K.M. 1881. No. 522.

416 PENDENT RELIQUARY. Rock-crystal, mounted in silver; heart-shaped, painted and gilt on the inner surfaces, on one side with the Agony in the Garden, and on the other with the Resurrection, the open tomb bearing the word PIETAS. SPANISH; late 16th or early 17th century. L. with ring $3\frac{1}{2}$ in., W. $2\frac{5}{16}$ in.

417 CRUCIFIX. Enamelled gold; the figure with lozenge-shaped nimbus, skull and cross-bones below. On the back of the cross, the emblems of the Passion. SPANISH-AMERICAN (?); late 16th or early 17th century. L. 2⅞ in., W. 1¾ in.

S.K.M. 1881. No. 507 (?).

418 CRUCIFIX. Gold, enamelled in colours; the crucified figure with lozenge-shaped nimbus, surmounted by the INRI label and the symbolical pelican; below is a figure of the Virgin. On the back of the cross, the emblems of the Passion. SPANISH-AMERICAN (?); late 16th or early 17th century. L. 3⅝ in., W. 2½ in.

The emblems shown are the pincers, nails, hammer, lantern, lance and reed, ladder, scourge, and cords.

S.K.M. 1881. No. 530.

419 CRUCIFIX. Gold, enamelled in black and white; the ground and ornament counterchanged on the front and back. Four raised settings with diamonds are attached to the floriated extremities of the cross; a pearl hangs from the bottom. SPANISH; about 1600. L. 3 in., W. $2\frac{1}{16}$ in.

S.K.M. 1881. No. 500 (?).

420 TOOTHPICK. Enamelled gold, in the form of a dragon. Hung with a pearl and garnished with an emerald in an octagonal setting. With chain for suspension. SPANISH; about 1600. L. 2⅝ in.

421 PENDENT JEWEL in the form of a salamander. A baroque pearl formation mounted in gold, set with emeralds and rubies and hung with pearls. Suspended by two gold chains strung with seed pearls. Probably PORTUGUESE-INDIAN work (after an European model); early 17th century. L. 3 in., W. 1½ in.

422 CROSS. Gold, engraved and enamelled, enclosing minute carvings in wood of scenes from the Passion of Christ and from the Life of the Virgin Mary. The carvings are laid over humming-bird feathers and covered with rock crystal. SPANISH-AMERICAN; early 17th century. L. 3¼ in., W. 2⅛ in.

S.K.M. 1881. No. 524.

423 PENDANT. Enamelled gold, set with rubies; a trophy of the emblems of the Passion, enclosing a glazed compartment with a group of the Virgin and Child. A wire hangs from the bottom with a single pearl remaining. SPANISH or PORTUGUESE; early 17th century. L. $2\frac{7}{16}$ in., W. 1¼ in.

Among the emblems may be distinguished the cross, the cock, the pillar, the lance, the blood from the wound, a birch-rod, the hammer, the holy coat, the ladder, the palm, the sponge (on a reed), the scourge, the pincers, the dice and money-bag.

S.K.M. 1881. No. 512.

424 PENDENT JEWEL. Enamelled gold, set with crystals and hung with pearls. The Blessed Virgin, under a canopy, in an aureole, wearing a blue robe spangled with stars, trampling on a dragon (the serpent). At either side is an angel bearing a candle. The whole is applied on a foundation of open scrollwork. SPANISH; early 17th century. L. 3⅛ in., W. $1\frac{15}{16}$ in.

S.K.M. 1881. No. 503.

425 PENDANT. Enamelled gold, in silver-gilt frame of foliage cast in openwork, the subject representing St. Joseph kneeling before the Blessed Virgin, to whom he offers a ring; behind the figures is an eye with rays (the symbolical Eye of God). SPANISH; 17th century. L. 3⅛ in., W. 2⅛ in.

426 PENDENT JEWEL. Silver-gilt filigree-work, hung with a pearl, enclosing a drawing in gold leaf and colour under rock-crystal—the Holy Family, with the Eternal Father and the Holy Dove above. SPANISH; 17th century. L. 3⅜ in., W. $2\frac{7}{16}$ in.

427 LOCKET. Rock-crystal, in the form of a shell, mounted in gold. SPANISH; 17th century. L. $1\frac{5}{16}$ in.

428 CROSS. Rock-crystal, mounted in silver-gilt, the front bearing the crucified figure, the back a figure of the Virgin Mary. L. $4\frac{13}{16}$ in., W. 2⅞ in. SPANISH or PORTUGUESE; 17th century.

S.K.M. 1881. No. 526.

429 CROSS OF CARAVACA. Silver, engraved with the inscriptions ESTA TOCADA A LAS [CRUCES] DE CARAVACA; MA[RIA] SIN PECADO ORIGINAL, S. FRANCISCE ORA PRO ME ("This has touched the crosses of Caravaca; Mary, without original sin, St. Francis, pray for me"). SPANISH; 17th century. L. 3¼ in., W. $1\frac{5}{16}$ in.

A celebrated cross preserved at Caravaca, in the province of Murcia, is reputed to be possessed of miraculous power to heal the sick. The inscribed crosses of which this specimen and the next are examples were no doubt provided for visitors to the shrine of the cross, and held to have acquired some of its virtue by contact.

430 CROSS OF CARAVACA. Silver-gilt, pierced and engraved, one side forming a cover to compartments for relics inside. Inscribed on the edge ESTA TOCADA A LAS [CRUCES] DE CARAVACA ("This has touched the crosses of Caravaca"). SPANISH; 17th century. L. $3\frac{1}{16}$ in., W. 1⅜ in.

See note on the preceding specimen.

S.K.M. 1881. No. 509 (?).

431 LOCKET. Oval, formed of two plaques of enamel painted with the subjects of the Circumcision of Christ and of St. John the Baptist; mounted in engraved gold. SPANISH; 17th century. L. $1\frac{6}{16}$ in.

432 PENDANT in the form of the sacred monogram I H S surmounted by a crown. Gold, enamelled in black and white, and hung with a group of three pearls. SPANISH or PORTUGUESE; late 17th century. L. $1\frac{9}{16}$ in.

433 PENDENT JEWEL. Enamelled gold, set with diamonds and hung with pearls; a winged mermaid with bow and arrow. It hangs by two chains from a foliated link. Marks, GOIIZ (?), 22. SPANISH or PORTUGUESE; late 17th century. L. $2\frac{3}{8}$ in., W. $1\frac{9}{16}$ in.

S.K.M. 1881. No. 518.

434 BADGE OF THE ORDER OF SANTIAGO (St. James of the Sword), of Portugal. An oval gold plaque, enamelled in white and painted with a scalloped border in black, charged on both sides with the red cross of the order. It hangs from a bow enamelled in black and white. PORTUGUESE; late 17th century. L. $2\frac{1}{2}$ in., W. $1\frac{5}{16}$ in.

S.K.M. 1881. No. 514.

435 BADGE OF THE ORDER OF CHRIST, of Portugal. Gold and silver, set with garnets and diamonds. The cross of the order, fringed with foliage. PORTUGUESE; 18th century. L. $2\frac{7}{8}$ in., W. $2\frac{1}{8}$ in.

S.K.M. 1881. No. 517 (?).

436 BADGE OF THE ORDER OF CHRIST, of Portugal. Silver-gilt, set with crystals over red foil, and white Minas Novas crystals. The cross of the order, hanging from a six-pointed star. PORTUGUESE; 18th century. L. $4\frac{5}{8}$ in., W. $2\frac{1}{8}$ in.

S.K.M. 1881. No. 516 (?).

437 BADGE OF THE ORDER OF SANTIAGO (St. James of the Sword), of Portugal. Silver, set with garnets. The cross of the order, surrounded by sprays of flowers and hung from a bow, all set with Minas Novas crystals. PORTUGUESE; 18th century. L. $4\frac{1}{2}$ in., W. $2\frac{5}{16}$ in.

438 BADGE OF THE ORDER OF SANTIAGO (St. James of the Sword), of Portugal. Silver, set with garnets and crystals. The cross of the order, hanging from a bow. PORTUGUESE; 18th century. L. $5\frac{1}{16}$ in., W. $2\frac{3}{8}$ in.

439 PENDANT. Enamelled gold; an oval openwork frame enclosing paintings under glass of St. Joseph with the Infant Christ, and the Virgin in prayer. SPANISH; 18th century. 1⅝ in. by 1⅝ in.

440 CRUCIFIX. Gold, enamelled in black and hung with a pearl; hanging from two openwork links set with rubies. SPANISH; 18th century. L. 2⅛ in., W. ½ in.

S.K.M. 1881. No. 502.

441 PENDANT AND PAIR OF EARRINGS. Silver, set with yellow topazes. Floral designs with pear-shaped pendants. PORTUGUESE; 18th century. Pendant, 2½ in. by 2½ in.; earrings, 1⅞ in. by 1¾ in.

442 BROOCH. Garnets set in gold, with a bird and a flower on trembling stems. SPANISH or PORTUGUESE; 18th century. 3⅜ in. by 3⅜ in.

443 PAIR OF EARRINGS. Gold, enamelled in green, white and purple, and set with pearls. Marks, I crowned and a symbol. SPANISH or PORTUGUESE; 18th century. L. 3⅝ in., W. 1⅛ in.

Each consists of a pendant with pearl drop hanging by an 8-shaped link from a shell ornament attached to the ring.

444 PAIR OF EARRINGS. Gold, enriched with green enamel and set with pearls. Marks, I crowned and a symbol. SPANISH or PORTUGUESE; 18th century. L. 3¾ in., W. ⅞ in.

Each consists of a butterfly-link with pearl pendant hanging from a rosette attached to the ring.

445 CHAIN. Gilt metal, formed of pairs of double rectangular links. PORTUGUESE (?); 18th century. L. 2 ft. 6½ in.

446 POMANDER. Silver parcel-gilt, of globular shape, apparently intended to represent the Apple of Paris, opening in four sections secured by a screwed pin with quatrefoil loop and chain. The outside is covered with conventional floral designs in niello; inside, the four sections bear the following inscriptions in mixed Lombardic and Roman characters, with filling-in of foliage:—IVNO : PRO · POMI · DONO · PARIS · AGE · PAREM · TIBI · DONO · ; VENVS : SENSV · DIVES · ERIS · SI · ME · DITEI · DECVS · ERIS; PALAS : SE · DANT · REGNA · REGI MICHI · SI · FAVEAS TIBI · REGI; PARIS : EST MAGIS · ORE · VENVSTA CAVSA · PATET IVSTA · VEN[VS]. ITALIAN or FRENCH; 13th century. L. 2⅝ in., diam. 1⅝ in.

The inscriptions, recording the inducements offered by the three goddesses to secure the favour of Paris, and his verdict, may be freely rendered as follows:—"Juno: Come! Paris, for the gift of an apple I give thee a spouse. Venus: Thou shalt be rich in delight if, the prize

being mine, thou become my consort. Minerva: Kingdoms shall be given to thee as king to be ruled if thou favour me. Paris: Venus is the most lovely, her claim is clearly just."

This beautiful pomander is probably the earliest example known. The foliage with which it is enriched is of pure early Gothic character, and the style of the lettering confirms the early date. The four compartments for perfumes are covered each with a sliding lid.

From the collection of Sir J. C. Robinson, C.B., by whom it was acquired at the sale of Lord Londesborough's collection.

Burlington Fine Arts Club, 1901. Illustrated Catalogue, p. 181. No. 9. Pl. xx.
Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

447 LOCKET. Silver-gilt, with medallions of painted and translucent enamel heightened with gilding. On one side St. Jerome, with legend + SANCTE · IERONIME · ORA · PRO · ME, on the other the Madonna and Child, with legend + O MATER · DEI · MEMENTO · MEI. Inside, busts of St. Lawrence and St. Lucy (?). In openwork frame set with enamelled beads. NORTH ITALIAN; late 15th century. Diam. 1⅜ in.

From the collection of Sir J. C. Robinson, C.B., by whom it is described as Milanese work.
Burlington Fine Arts Club, 1897. Illustrated Catalogue, p. 60 (Stand 2, D. Plates xiii, xiv).
Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

448 NECKLACE, composed of nine octagonal shell cameos, the middle one carved with Cupid and Psyche, the others with Hercules, Mars, and other figures; strung on two gold chains, with clasp. ITALIAN; late 18th century. L. 16½ in.

449 PENDANT. Enamelled gold, lyre-shaped; set with a cameo cut in a layer of white chalcedony on bloodstone, a satyr holding a bunch of grapes and dancing with a boy-satyr, a dog behind. The whole hangs by four chains from a ring. By Girometti. ITALIAN; early 19th century. L. 3⅞ in., W. $1\frac{9}{16}$ in.

Giuseppe Girometti of Rome, b. 1780, d. 1851.
From the collection of Dr. J. Lumsden Propert (Sale Catalogue, No. 178).

450 LOCKET. Gold, enamelled in green and white, suspended by two chains; bearing on one side a shield of arms and on the other a crest. Inside a group of flowers is engraved with the motto · VNICA · MORS RAPIET ("a single death shall pluck them"). ENGLISH; late 16th century. L. $2\frac{3}{16}$ in., W. 1⅛ in.

The arms:—10 roundels, 4, 3, 2, and 1 (tinctures lost); the crest, out of a ducal coronet a dragon's head argent.

451 BADGE OF THE ORDER OF THE BATH. Enamelled gold, hung with a pearl. Three crowns entwined with flowering branches, in green and white enamel, enclosed in a circular band bearing the motto TRIA IVNCTA IN VNO in gold letters on a translucent red ground, repeated on the two sides. At the top

is a loop for suspension decorated with scrolls in blue and white enamel. ENGLISH; early 17th century. L. 2¼ in., W. 1½ in.

The three crowns and the motto probably refer to the three kingdoms united under the Stuart sovereignty; the motto is known to have been in use since the reign of James I. (See Sir N. H. Nicolas, History of the Orders of Knighthood of the British Empire. iii. pp. 36–38.)

From the collection of Sir J. C. Robinson, C.B.

Burlington Fine Arts Club, 1897. Illustrated Catalogue, p. 59 (Stand 1, D).

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

452 BADGE OF THE ORDER OF THE BATH. Gold, the three crowns and the other emblems in openwork, enclosed in an oval band with the motto TRIA JUNCTA IN UNO in relief. At the top is a loop enriched with foliage with a large ring for suspension. ENGLISH; 18th century. Total L. 2⅛ in., W. 1⅝ in.

This form of the badge was instituted on the re-constitution of the Order in 1725. It is worn either hanging from the Collar of the Order or suspended under the left arm from a broad red riband passing over the right shoulder. The present specimen is the badge of a Knight Grand Cross of the Order. (See Sir N. H. Nicolas, History of the Orders of Knighthood of the British Empire. iii. pp. 194–5.)

453 JEWEL OF THE ORDER OF THE GARTER, THE "LESSER GEORGE," worn by Thomas Wentworth, Earl of Strafford, Minister to King Charles I. An onyx cameo, of three strata, carved with the subject of St. George and the Dragon, set in gold; surrounded by a border of eight large rose-cut diamonds, the suspension-link at the top bearing a ninth, all set in silver. The back of the jewel is decorated with the same subject, painted in enamel, enclosed in the Garter with motto HONI · SOIT · QVI · MAL · Y · PENSE in gold, on a ground of translucent blue enamel. ENGLISH; first half of the 17th century. L., with link, 3 3/16 in., W. 1⅞ in.

The insignia of the Order of the Garter include two pendent jewels, the George, added to the insignia by Henry VII., and the Lesser George, added by Henry VIII. Both bear a representation of St. George and the Dragon, whence their name is derived, surrounded, in the Lesser George, by the Garter bearing the motto of the Order. The larger jewel is worn hanging from the Collar of the Order; the smaller is suspended under the right arm from a broad blue riband passing over the left shoulder, but was formerly worn hanging from a chain or riband round the neck. (See Sir N. H. Nicolas, History of the Orders of Knighthood of the British Empire. ii. pp. 355–7.)

This fine jewel is from the collection of Sir J. C. Robinson, C.B., by whom its history is related as follows:—"The present jewel, together with its companion 'George,' were preserved in the possession of the descendants of Lady Anne Wentworth, one of the two daughters of Strafford, until about 1865, when, through the agency of the late Mr. Evelyn Shirley, they were sent to London, and . . . . were shortly afterwards sold to the late Mr. Boore, the dealer in plate and jewels in the Strand. Shortly after, they were purchased from Boore by the late Mr. Bolckow, of the firm of Bolckow, Vaughan & Co., of Middlesbrough, and they remained in his possession until his death some years afterwards. . . . On the occasion of the celebration of the Silver Wedding of the Crown Prince and Princess of Germany at Berlin, in 1883, it was arranged that there should be a grand 'bal costumé' at the Palace at Berlin, and the Crown Princess was desirous of obtaining ancient insignia of the Garter,

to be worn by a lady of the Court who was supposed to resemble Queen Elizabeth, and was to appear in that character at the ball. . . . The writer thereupon bethought himself of the Strafford badges, in the possession of Mrs. Bolckow. . . . and they were worn at the ball by the lady in question (the Countess Stolberg-Wernigerode). They were then returned to Mrs. Bolckow. . . . afterwards that lady died, and the two jewels were sold to a London dealer, who forthwith resold the 'George' to Mr. Waldorf Astor, and the badge to the writer. The 'George' is a gold enamelled group of George and the Dragon in full relief, but of rather heavy and inelegant design, and set with rose diamonds. The present badge is a more graceful work, and the painted enamel of St. George and the Dragon on the reverse enhances the importance of the jewel, inasmuch as it is copied from the celebrated picture by Raphael, then in the Royal Collection at Windsor Castle, which had been presented to King Henry VIII. by the Duke of Urbino, and which, having been sold by the Commonwealth authorities after the King's execution, is now in the Louvre. Moreover, this is the jewel (and not the 'George') which is seen represented in Strafford's contemporary portraits. The original rose diamonds in this jewel had, however, been removed at some previous period by some one of the ladies who had possessed it, and replaced by paste imitations. These, in turn, the writer had taken out, and he succeeded after much difficulty and research in replacing them one by one with other old English-cut rose diamonds of exactly the same size and make."

A Lesser George, of about the same date, in enamelled gold, in the Victoria and Albert Museum, is also reputed to have belonged to Strafford.

Burlington Fine Arts Club, 1897. Illustrated Catalogue, p. 59 (Stand 1, C).

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

454 PENDENT JEWEL. Enamelled gold, with a group of St. George and the Dragon; set with an onyx cameo of the same subject. ENGLISH (?); 17th century. L. 1⅜ in., W. ⅞ in.

455 PENDANT. Gold, set round with pearls, enclosing a kneeling figure of the Angel of St. Matthew, enamelled, holding a banderole inscribed . ꝑ . matħ. The back, engraved with a figure of St. John the Baptist, is hinged as a cover to compartments for relics inside. The side is delicately pounced with a running foliated scroll. GERMAN; 15th century. Diam. 1¼ in.

From the collection of Sir J. C. Robinson, C.B.

Burlington Fine Arts Club, 1897. Illustrated Catalogue, p. 60 (Stand 2, C).

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

456 TOOTHPICK. Enamelled gold, the two sides joined by a hinge set with diamond sparks. GERMAN; early 18th century. L., open, $2\frac{9}{16}$ in.

457 SEAL of bluish chalcedony, mounted in enamelled gold; engraved with the arms of George Augustus, Prince of Brunswick-Luneburg (Knight of the Garter, 1706, succeeded to the English throne as King George II., 1727). GERMAN; early 18th century. L. with mount 1⅜ in.

The shield is surrounded by the Garter and ensigned with the electoral bonnet; the central inescutcheon is left blank. (For identification of the arms, see Hotten, Armorial Registry of the ... Order of the Garter, No. 533.)

From the collection of Sir J. C. Robinson, C.B.

Burlington Fine Arts Club, 1897. Illustrated Catalogue, p. 63 (Tablet 10, C).

458 BELT. Crimson velvet and cloth of silver, mounted with clasp and ornaments of silver-gilt, enamelled and set with turquoises, pearls and garnets. Mark, G M crowned. HUNGARIAN; 16th century. L. 2 ft. 8½ in.

The mounts consist of oblong plaques of cast openwork on an enamelled backing, with hinged ends, and ten crown-shaped rosettes applied to the band. A chain of corded links is attached to one end.

459 BROOCH for fastening a mantle. Silver-gilt, enamelled and set with turquoises, garnets, pearls, a large crystal and blue and green pastes. Mark, A G (?). HUNGARIAN; 16th century. Diam. 5 in.

Circular, in the form of a flower, decorated with cutwork petals and a corded margin.

A similar specimen is in the collection of Mr. J. Pierpont Morgan. For other examples see *Chefs d'œuvre d'Orfèvrerie ayant figuré à l'Exposition de Budapest.* 1884. Vol. I., p. 131.

460 CHARM of enamelled gold, a *memento mori* in the form of a coffin containing a skeleton; the front is of rock-crystal, the back and sides enamelled with skull and cross-bones and other emblems. FRENCH; 16th century. L. 1⅛ in., W. $\frac{5}{16}$ in.

Memento mori jewels seem to have come into favour with the appearance, at the Court of Henry II. of France, of Diana of Poitiers, at that time a widow in mourning. "Black and white became fashionable colours; jewels were formed like funeral memorials; golden ornaments, shaped like coffins, holding enamelled skeletons, hung from the neck; watches, made to fit in little silver skulls, were attached to the waists of the denizens of a court that alternately indulged in profanity or piety." (Fairholt, quoted by Jones, Finger-Ring Lore, p. 372.)

A larger example of a similar design, also in enamelled gold, found at Tor Abbey, Devonshire is in the Victoria and Albert Museum, No. 3581—1856.

461 CHAIN. Gold, with pendent crucifix of gold enamelled in black and hung with three pearls. A *memento mori*, a skull carved in ivory, is attached. FRENCH or SPANISH; 16th century. Chain, L. 22¼ in.; cross, L. $1\frac{11}{16}$ in.; skull, L. 1⅛ in.

462 POMANDER. Silver, cast in openwork, circular, the two sides hinged; the interior is gilt and divided into six compartments distinguished by letters on the cover B — K M R S N Z. DUTCH; 17th century. L. 1⅜ in., W. 1 in.

463 SCENT-BOTTLE. Avanturine glass, mounted in silver, with stopper and chain. 17th century. L. 2⅜ in., W. 1½ in.

464 PENDANT. A cameo in agate of two baboons, mounted in enamelled gold, 17th century. L. 1 in.

465 PENDANT. Enamelled gold, St. George and the Dragon. 17th century. 1 in. by $\frac{15}{16}$ in.

Mounted as the head of a pin.

466 CROSS. Silver, with remains of enamel decoration; covered with inscriptions on both sides. RUSSO-GREEK; 17th century. L. $2\frac{7}{16}$ in., W. $1\frac{5}{8}$ in.

467 POPINJAY. Silver; chased and engraved, inscribed * DIT · IS · PAPEGIE · VAN ...E... · SCHVTYE · VAN · GHENDE ("This is the popinjay of the shooting-guild of Ghent"). Marks, a lion rampant (to right), and a rosette. FLEMISH; 16th century. H. $5\frac{1}{4}$ in., W. $3\frac{3}{8}$ in.

The short chain attached to two loops on the back of the bird is for hanging it when worn by the victor in a shooting contest.

468 POPINJAY AND CHAIN. Engraved silver; the crown and collar gilt; the chain hung with silver-gilt badges dating from 1600 to 1776. FLEMISH; about 1600. Popinjay, H. $4\frac{1}{4}$ in., L. 6 in.

The trophy of a shooting-guild, the badges bearing the names of victors in the shooting competitions. Some of the earlier of the badges are cast in relief with figure-subjects—the Resurrection, the Ecce Homo and St. George and the Dragon; others are engraved with shields of arms or figures. The two latest (dated 1728 and 1776) have elaborate repoussé borders. All bear the name or initials of the successful competitor and the date; three out of the ten record the success of members of one family, between the years 1600 and 1607—Jacop, Jacob Jochimson, and Karsten Odeman.

469 PAIR OF ANKLETS. Silver; cast in relief with foliage and set with bosses. Mark, 1271 (A.H. ?). NORTH AFRICAN; dated 1855 (?). Diam. $3\frac{3}{4}$ in.

470 GIRDLE. Formed of three cords of plaited silver wires ornamented with rosettes, the clasp decorated with rings and knobs. NORTH AFRICAN. L. 2 ft. $4\frac{1}{2}$ in.

471 RING. Gold, the bezel set with a Byzantine coin of Michael VII., Emperor of the East, 1071–1078 A.D., and his wife Mary; the hoop engraved with foliated scrolls and the side of the bezel with scalloped ornament. BYZANTINE; 11th century. 1 in. by $\frac{15}{16}$ in.

From the collection of Sir J. C. Robinson, C.B., by whom it was bought in the Bazaar at Constantinople about 1885.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

472 RING. Gold, the circular bezel set with four gold beads in a corded border, surrounding a vacant setting for a stone. The shoulders are chiselled with foliage. BYZANTINE (?). Diam. ⅞ in.

In Catalogue of Gems, No. 567.

473 BISHOP'S RING. Gold, with plain hoop and tapering bezel set with a sapphire. Probably FRENCH; 13th century. 1⅛ in. by ⅞ in.

The sapphire was the stone prescribed for the ring of a bishop in the Middle Ages. Superstition attached to this stone the property of becoming dull if worn by a person of impure mind. It has been suggested that its harmony with the violet colour of the bishop's robes may have favoured its selection. (See King, Antique Gems and Rings. i. 387–8.)

From the collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

474 BISHOP'S RING. Gold, set with a sapphire; the tapering bezel and hoop decorated with foliage in low relief, the shoulders with heads of animals. Probably FRENCH; 13th century. 1 in. by ⅞ in.

From the collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

475 SIGNET RING. Gold, the octagonal bezel engraved with a chained blood-hound and legend in Gothic letters " : muet : ". FRENCH or ENGLISH; 14th century. $\frac{15}{16}$ in. by ⅞ in.

From the collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

476 RING. Gold, the hoop spreading into four oval bezels engraved with the Virgin and Child, an Archbishop with cross-staff raising his right hand in benediction (St. Thomas of Canterbury), St. Anne with the Virgin, and St. Andrew; and inscribed inside in Gothic letters with the words " trist, fayth, love, trewth." ENGLISH; 15th century. Diam. ⅞ in.

From the collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

477 RING. Gold, the bezel engraved with St. Christopher carrying the Holy Child, the hoop, formed of seven lozenges conjoined, bearing the charm inscription in Gothic letters (partly obliterated) " en n... · e ave." ENGLISH; 15th century. Diam. $\frac{13}{16}$ in.

To regard an image of St. Christopher was held in the Middle Ages to preserve from a violent death during the whole of the same day. His effigy is accordingly frequently met with on rings, or in the form of a charm to be worn suspended, and he was especially invoked by those in difficulty or danger by sea and land.

From the collection of Sir J. C. Robinson, C.B.

Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

478 SIGNET RING. Silver, the bezel engraved with a shield with merchant's mark and initials i n, in a corded border. SCOTCH; 15th century. Diam. 1 in.

On the inside is written in ink "Found at Perth, N.B., 1873."
In Catalogue of Gems, No. 564.

479 RING. Gold, with traces of enamel decoration, set with a diamond. ENGLISH (in Italian style); 16th century. $1\frac{1}{16}$ in. by $\frac{13}{16}$ in.

Found in the excavations for Kingsway.

480 RING. Gold; a plain hoop, bearing the initials H E C E alternating with four hearts, in black enamel. Enamelled inside in colours on a white ground with four shields of arms (Chibnall and three others, perhaps inaccurate renderings of Andrews, Bourne and Cruell). ENGLISH; 17th century. Diam. $\frac{7}{8}$ in.

From the collection of Sir J. C. Robinson, C.B.
Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

481 RING. Enamelled gold, the bezel painted with a portrait of King Charles I., and inside with a skull. A royalist memento. ENGLISH; middle of 17th century. $\frac{3}{4}$ in. by $\frac{7}{8}$ in.

In Catalogue of Gems, No. 203.

482 MOURNING RING. Gold, a convex band enamelled with floral ornament in black. Engraved inside "I : W : obt : 22 : nou : 1724 æt 75." Maker's mark, R B. ENGLISH; 1724. Diam. $\frac{16}{16}$ in.

In Catalogue of Gems, No. 567B.

483 SIGNET RING. Gold, the bezel engraved with a shield of arms and legend "anterinus baro nicolani et anionis," all within a corded border. ITALIAN; 15th century. Diam. $1\frac{1}{16}$ in.

The shield of arms (Quarterly. 1 and 4. Bendy of six. 2 and 3. An eagle displayed) probably represents the families of Nicola of Savoy (Bendy, or and azure) and Anio of Dauphiny (Gules an eagle argent membré or).
From the collection of Sir J. C. Robinson, C.B.
Exhibited at the Victoria and Albert Museum, South Kensington, 1901–3.

484 RING. Gold, with tapering bezel bearing a table diamond and a ruby in twin settings, the shoulders and setting elaborately chiselled with strap-work and masks, enriched with black enamel. SPANISH; 16th century. $1\frac{1}{4}$ in. by $1\frac{1}{16}$ in.

Probably worn as a charm. The diamond was considered an antidote to poison, while the ruby was held to foretell the approach of danger by becoming obscure.

485 RING. Enamelled gold, the bezel set with lapis lazuli, engraved with a shield of arms, the shoulders set each with a diamond. The bezel opens on a hinge and discloses a sundial with compass; the inside of the cover is engraved and enamelled with Christ and Mary Magdalene in the Garden, with inscription NOLI ME [tangere]. Round the edge is the legend RRESVREXIT VITA MORSA · and inside the hoop PERIT VTE M. The hoop and the under side of the bezel are chiselled and enamelled with strapwork and foliage SPANISH; second half of 16th century. 1¼ in. by 1 1/16 in.

The inscription on the bezel and hoop is perhaps to be read: *Resurrexit. Vita mor[ti]s aperit ute[ru]m* ("He is risen! Life opens the jaws of Death"). The shield of arms (Party per pale. 1. Three bars. 2. A lion rampant crowned) represents an alliance probably between the families of Ribera and Silva. Rings of such large size were worn on the forefinger or thumb, as may be seen in portraits of the period.

In Catalogue of Gems, No. 565.

486 RING. Enamelled gold, the square bezel set with a ruby. SPANISH; late 16th century. 1 in. by ⅞ in.

In Catalogue of Gems, No. 566.

487 RING. Gold, the bezel set with a ruby surrounded by eight small irregular diamonds. The hoop and back of the bezel are decorated with foliage and flowers on a ground of translucent blue enamel. SPANISH; 18th century. Diam. 13/16 in.

In Catalogue of Gems, No. 567c.

106D

CARVINGS IN IVORY AND BONE,

CARVINGS IN ROCK CRYSTAL,
AMBER, ETC.,

WOODWORK AND FURNITURE,

PLAQUETTES, MEDALS, ETC.,

BRONZES,

PAINTINGS AND DRAWINGS,

MINIATURES.

INTRODUCTORY NOTE.

TOO much space would be required to give a full history of the various arts comprised in the sections to which this introductory note forms a preface. It must therefore suffice to draw attention to the principal objects described.

Among the ivories, the most worthy of notice are the two beautiful groups (Nos. 510 and 511) of the Virgin and Child; they are splendid examples of French workmanship of the 14th century, a period when working in ivory in France seems to have been carried to a high state of perfection. The two low reliefs (Nos. 516 and 517) of the Triumphs of Time and Chastity are very interesting and no doubt formed part of a complete set illustrating Petrarch's Triumphs, very popular subjects in the 15th and 16th centuries.

Some of the specimens of rock crystal are of the 16th century and some belong to the 17th century. The fine Ewer (No. 533) should be carefully examined, but the cover and mounts appear to be of a comparatively recent date. This vessel in its original condition probably was of a somewhat different shape. The plaque of amber (No. 543) with the Judgment of Paris is of interest, because it bears the signature of Carlo Maruti and the date 1621.

The carved wood panel (No. 556) of the Entombment of Our Lord is a beautiful specimen of North Italian work of the end of the 15th century. It was no doubt at one time covered with white *gesso* and then painted with tempera. The subject is

taken from the well-known print by Mantegna. In Mr. Salting's collection, there is a maiolica plaque with this subject adapted from the same source. The diptych (No. 560), dated 1523 and signed H S R, is very characteristic of German work. There is a very fine specimen of the type of Spanish Chest (No. 562) known as a *Vargueño*, with beautiful ironwork.

Among the plaquettes and medals, attention should especially be called to the model (No. 581) of the seal of Cardinal Giulio de' Medici afterwards Pope Clement VII., attributed to Maestro Lautizio of Perugia. From the description it will be seen that the replica at South Kensington has a legend giving the name of the Cardinal.

Of the bronzes, first of all should be mentioned the very fine pair of Venetian fire-dogs (No. 603), one surmounted by a figure of Mars and the other by a figure of Venus. In this collection, attention may be drawn to one of the many replicas of the bronze Mercury (No. 611) by Giovanni da Bologna, a tall pair of candlesticks (No. 605) and numerous small bronzes. The large figure of Fame (No. 640) or "*Renommée*" is an interesting copy of the famous original in the Louvre, the history of which is given in this catalogue.

There are a few drawings, the most noteworthy being two pictures by Adriaan van Ostade (Nos. 654 and 655).

The collection of miniatures is of the greatest interest and value, as it illustrates very fully the development of miniature painting in England from the time of Henry VIII. to the reign of Queen Anne. All the best artists of this period are represented. First and foremost, the work of Hans Holbein is seen in an exquisite miniature (No. 665) of the first Earl of Southampton. There are three miniatures (Nos. 666 to 668) by Nicholas Hilliard, viz., Queen Elizabeth, and a gentleman and his son. Isaac Oliver, Peter Oliver, John Hoskins, David des Granges,

Samuel Cooper, Thomas Flatman and Lawrence Crosse are all represented. There are some foreign miniatures, among them being four in enamel by Jean Petitot (Nos. 685 to 688).

A. B. SKINNER.

CARVINGS IN IVORY AND BONE.

510 GROUP of ivory of the Virgin standing and holding the Infant Saviour on her left arm; she is clad in long ample robes and has a veil over her head. The Infant Saviour wears a shirt reaching to His feet and places His right arm round His mother's neck, while with the left hand, He touches her chin. The Virgin is offering fruit with her right arm. On ebony stand with tortoiseshell mouldings. FRENCH; 14th century. H. 12 1/16 in., including stand, 17 3/8 in.

Exhibited at the Spanish and Portuguese Art Exhibition, South Kensington Museum, 1881, No. 474.

511 GROUP of ivory of the Virgin standing and holding the Infant Saviour on her left arm; she is clad in long ample robes, a portion of one being thrown over her head to form a veil. Round her head is a simple tiara, upon which rested probably a silver-gilt crown. The Child is partially covered by the Virgin's robe. FRENCH; 14th century. H. 13 in., including ebonized stand, 18 1/4 in.

The hands of the Infant and the flower from the Virgin's right hand are missing.

512 DIPTYCH of ivory; each leaf is divided into two compartments filled with subjects in relief under Gothic canopies. The subjects are:—1. The road to Calvary; Our Lord carrying His Cross with the holy women behind and two men in front, one with a hammer and the other with nails: 2. The Virgin seated and suckling the Infant Saviour with an angel on either side swinging censers: 3. The Crucifixion: Our Lord on the Cross with people at the foot, among whom are the Virgin and St. John the Evangelist: 4. Three Saints: St. John the Baptist with the Agnus Dei, St. James the Greater with pilgrim's staff, book and cap, and St. Laurence with a gridiron and book. FRENCH; 14th century. H. 3 3/4 in., L. when open, 4 1/2 in.

513 LEAF OF A DIPTYCH of ivory; the Crucified Saviour with the Virgin and St. John the Evangelist beneath Gothic arcading. FRENCH; 14th century. H. 2¼ in., W. 1¼ in.

514 PAX of ivory, carved with the Annunciation; the archangel Gabriel with sceptre and banderole appears to the Virgin kneeling before a prayer-desk, upon which lies an open book. Between them is a vase holding a lily, and over the angel descends the Holy Spirit in the form of a dove from the Eternal Father, represented by a face amid clouds. Over the whole is a Gothic arcading and along the bottom are the words · LAUS · DEO · in Gothic characters. ITALIAN; first half of 15th century. H. 4¾ in., W. 3⅛ in.

The handle is missing.

515 PAX of ivory, carved with the subject of St. George and the Dragon; the saint on horseback is clad in full armour and wields a sword; beneath him is the dragon with a broken spear in its neck and by its side kneels the princess Sabra; to the left upon the wall of the city are seen the king and queen. The whole is enclosed within a framework of Gothic arcading supported by two twisted columns. On the top is crocketing, somewhat damaged. ITALIAN; first half of 15th century. H. 5⅜ in., W. 3⅜ in.

Inscription at the back in Sir J. C. Robinson's writing, now very indistinct:—"Plaque of ivory circa 1500–20. Bought at Cambridge."

516 RELIEF in ivory of the Triumph of Time; a bearded male figure stands on a pedestal placed on a car drawn by two stags, accompanied by male figures; in the background are trees. This relief is laid on a piece of walnut in a leather-covered case. ITALIAN; late 15th century. Inside measurement, 9⅞ in. sq., outside measurement, 10½ in. sq.

See Trionfi di Messer Francesco Petrarcha con l' Espositione di M. Alessandro Vellvtello. In Venetia, MDLXIII.:—Il trionfo del Tempo.

517 RELIEF in ivory of the Triumph of Chastity; a draped female figure, holding in one hand a flaming vase and in the other a stem with lily-flowers, stands on a pedestal placed on a car drawn by two unicorns, accompanied by female figures. This relief is laid on a piece of walnut in a leather-covered case. ITALIAN; late 15th century. Inside measurement, 9⅞ in. sq., outside measurement, 10½ in. sq.

See Trionfi di Messer Francesco Petrarcha con l' Espositione di M. Alessandro Vellvtello. In Venetia, MDLXIII.:—Il trionfo di Castità.

518 FLUTE of ivory, engraved near the large sound-hole with the story of Orpheus charming the beasts, arranged in two bands. On the stem is a spiral vine-stem with leaves and grapes. Near the end is a band with two birds. ITALIAN; 17th century. L. 9¾ in.

519 PLAQUE of ivory, carved in relief with a portrait of "GIOVANNI VILLANI." In gilt metal frame. ITALIAN; 19th century. Oval, 5 in. by 3⅞ in.

Giovanni Villani, a Florentine historian, living in the first half of the 14th century, who wrote "Storie Fiorentine."

520 CASKET of wood with cover having concave sides and a ridge along the top; round the sides are groups of ladies and gentlemen amid trees, carved out of bone; at the corners are twisted columns. On each of the long sides of the cover is a bone panel carved with an angel amid leafy branches holding a scroll. The remainder of the surface of the casket is covered with bands of ebony and bone inlay, composed of discs, circles and vesica-shaped and triangular plaques. On the top of the cover is a drop handle of bronze. NORTH ITALIAN: school of the Embriachi; about 1400. H. 5¼ in., L. 6¼ in., W. 4¼ in.

See J. Von Schlosser, Der Werkstatt der Embriachi in Venedig: Jahrbuch der Kunsthistorischen Sammlungen, vol. xx., p. 220: Vienna, 1899.

See Burlington Magazine, vol. v., No. xv. Article by O. M. Dalton.

521 TRIPTYCH of wood with pointed top, the two wings folding over to form doors for the centre; the front has a framework of interlaced ornament composed of ivory and coloured woods. In the centre are three bone plaques carved with the Crucified Saviour, the Virgin and St. John at the foot of the Cross and the Roman centurion (represented by his baton) with his soldiers. On one wing are two women with architectural details, and on the other is an apostle with architecture behind; he holds a scroll upon which was probably written his name. NORTH ITALIAN: School of the Embriachi; about 1400. H. 10⅜ in., W., when open, 9¾ in.

See J. Von Schlosser, Der Werkstatt der Embriachi in Venedig: Jahrbuch der Kunsthistorischen Sammlungen, vol. xx., p. 220: Vienna, 1899.

See Burlington Magazine, vol. v., No. xv. Article by O. M. Dalton.

522 HUNTING POWDER FLASK of ivory, in the form of a hollow ring, carved with hounds hunting stags and a boar; The silver top has a spring lid for releasing the powder, and represents an eagle's head with dolphins' twisted bodies. GERMAN; 16th century. H. 6½ in., diam. of ring, 4¾ in.

The centre pushes out for filling the flask with powder. Formerly in the Cadogan Collection.

523 CASKET of ivory, mounted with silver; the lid is composed of four bands, the two upper and the lowest being divided by interlacing stems into spaces filled in with leaves and grapes; the third has two lions in the centre vis-à-vis and a bird on either side amid leafy scrolls. The front is decorated with three bands bearing the same designs as the second, third and fourth

bands on the lid. The panels on the sides are similar to the centre of the front, that is to say with the lions, but not including the birds. There are a silver lining and a wooden back in the lid. The silver edge is decorated with rope-pattern and open leaf-work. The whole stands on four feet, each in the form of a griffin. The ivory, HISPANO-MORESQUE; 14th or 15th century. The silver, SPANISH; 19th century. H. $3\frac{13}{16}$ in., W. $3\frac{1}{2}$ in., L. $6\frac{5}{8}$ in.

It would appear that the ivory plaques have been rearranged, perhaps even cut to make a casket.

524 CASKET of ivory with arched lid, mounted in silver-gilt; the four sides are carved with representations of the mythical bird of China (*fong-hoang*), flying amid scrolling lotus plants with flowers and leaves. On the lid is a panel containing a figure of Buddha asleep, clad in a loin-cloth and lying in a thorn tree; on his right arm is a wreath of thorns and his left hand rests on a heart. On one side is a palm-tree with a cock at its base, and on the other is a pomegranate tree with a dog beside it. A fong-hoang is descending from above. The border is filled with S-shaped scrolls and devices enriched with leaves and flowers. The corners of the lid are protected with angle-pieces bearing shields of arms, the feet are composed of winged cherub-heads and balls, and the shaped hinges have winged cherub-heads with cartouche work. The drop handles are each made of two scrolls united by a mask and are fastened to the casket by rings fixed into plates in the form of horned masks. The escutcheon is composed of a crowned double-headed eagle. The key has a scroll handle and is of silver parcel gilt. INDO-PORTUGUESE; 17th century. H. 5 in., greatest L. $8\frac{1}{8}$ in., greatest W. $4\frac{13}{16}$ in.

Exhibited at the Spanish and Portuguese Art Exhibition, South Kensington Museum, 1881, No. 485.

525 CASKET AND COVER of ivory; round the four sides is a broad band carved in low relief with scrolling stems, with leaves and flowers; the stems form oval compartments, each enclosing a monster resembling a Chinese Kylin; above and beneath are narrow borders of rosettes. The cover has a row of five rosettes in the centre, surrounded by a border, similar to the broad band already described, but with the addition of two birds. The box is mounted in plain silver and has a drop handle on the top of the cover. CINGALESE; 18th century; the silver mount, 19th century. H. $3\frac{5}{8}$ in., greatest L. $6\frac{3}{4}$ in., W. $4\frac{1}{4}$ in.

CARVINGS IN ROCK CRYSTAL, AMBER, ETC.

531 CUP AND COVER of rock crystal; the bowl is in the form of a shell, carved in the front with a monster's head having ram's horns; on the cover is a dolphin in the sea, indicated by ripples. The fluted foot is trumpet-shaped. Between the bowl and the foot is a silver parcel gilt mount, enamelled with a small pattern in dark blue. ITALIAN; 16th century; the mount, 19th century. H. 5⅝ in., greatest W. 4⅜ in.

532 CUP of rock crystal; the bowl is in the form of a nautilus shell, with two large leaves carved on the surface; the oval foot, with short stem, is fluted and gadrooned; it also has a silver-gilt mount with black and white enamel. The bowl, ITALIAN; 16th century; the mount, 19th century. H. 6 in., W. 3⅛ in.

533 EWER AND COVER of rock crystal; the body of circular section at the base, widening upwards and becoming oval; the upper half carved in relief, with a mermaid upholding in both arms above her head a bearded monster, whose tail in the form of acanthus leaves and fins spread down the back: from either side spring scrolling stems with leaves and flowers, all delicately engraved. The lower half is carved with cabled fluting. The cover, with knob on the top, is dome-shaped and is carved with similar fluting. The mounts are of silver-gilt; the handle, in form of two twisted serpents, commences at the base, runs up the back, forms a high loop and clasps the rim on which the cover fits. The base is enriched with leaf-ornament in black enamel. The body, ITALIAN; 16th century; the cover and mounts, 19th century. H. 10½ in., W. 4⅛ in.

The body of the monster probably formed the original cover, now missing.

534 BOTTLE of rock crystal in the form of a tortoise, the markings of the shell being engraved and the fins carved; the head forms the neck of the bottle. The lip is of enamelled gold, but the eyes, which were of precious stones, are missing. ITALIAN; 16th century; the mount, 19th century. H. 7 in., W. 4½ in.

535 BOWL of rock crystal, carved with spiral gadroonings; the two scroll handles and the foot are of silver-gilt. ITALIAN; 16th century; the mount, 19th century. H. 1 15/16 in., diam. 5 in.

This bowl is very like the Venetian glass bowls of the period.

536 OVAL MEDALLION of crystal, carved with the subject of Christ before Pilate; the gold openwork frame consists of scrollwork forms and bars, alternating and enriched with enamel, pearls and rubies. Signed "IOANNES F." By Giovanni Bernardi da Castelbolognese. ITALIAN; 16th century. L. 4¾ in., W. 3⅞ in.

For an account of this artist, see Vasari (Milanesi ed.), Vol. V., pp. 371-375.

537 CUP AND COVER of rock crystal; the bowl like an inverted bell with two scroll handles, rests on a short baluster stem, which in turn stands on a circular foot; the cover with mouldings is surmounted by a ring. The lower portion of the bowl is gadrooned; the upper part, the foot and cover are engraved with patterns of leafy scrollwork. Below the ring, round the handles and stem are bands of gold, enamelled black. ITALIAN; 17th century; the mount, 19th century. H. 4⅝ in., greatest diam. 2⅝ in.

538 VESSEL of rock crystal; in the form of a fish arranged horizontally and resting on a baluster stem with oval foot, all mounted in silver-gilt, precious stones and filigree ornament; on the back of the fish is an oval neck and cover of silver-gilt, surmounted by a crystal knob; over the tail is another hole. The foot is engraved with leafy scrolls. ITALIAN; 17th century; the mount, 19th century. H. 6⅝ in., W. 6¼ in.

539 CUP of rock crystal; the bowl in form of half a pear is supported on a baluster stem, resting on a foot of the same shape as the bowl; on the edge of the bowl are three sea-monsters (forming handles), one at the back and one on each side. The bowl is engraved with leafy scrollwork, terminating in dolphins' heads and flowers; there is also fruit. The stem is carved with bosses and the foot is engraved with a row of short parallel lines. The bowl, ITALIAN; 17th century; the remainder, including the silver-gilt mounts, 19th century. H. 6⅝ in., L. 8 in., W. 6¾ in.

540 BOWL OR TAZZA on foot of rock crystal; a shallow oval lobed bowl rests on a baluster stem, standing on an oval foot; there are two curved handles, opening into two scrolls at the top, where they unite to the bowl. ITALIAN; 17th century; the silver-gilt mounts, 19th century. H. 6 in., L. 10⅞ in., W. 7½.

541 VESSEL WITH COVER AND HANDLE of rock crystal; the body of circular section lessening towards the top, is engraved round the rim with a band of floral scrollwork, divided into compartments, separated by circles. Round the base is a similar band, but the compartments are plain; on the surface between are engraved floral festoons and pendants; the handle is scroll-shaped and the dome-shaped cover is gadrooned. ITALIAN; 17th century; the spout and engraved mounts of silver-gilt, 19th century. H. 7 in., greatest diam. 4⅛ in.

542 RELIQUARY in the form of a silver parcel gilt column made of four rows of arcaded openings, behind which are niches for containing relics of saints, many of which still remain. The uppermost and the lowest arcadings have only one tier, while the two other arcadings have double tiers. The flat surfaces are engraved with leaves and geometrical ornament. At the top is a tube with a screw inside and at the bottom is a short screw. This reliquary is contained within an octagonal case of rock crystal, carved with mouldings. SPANISH; 17th century. L. 8½ in.

543 PLAQUE of amber, carved in very high relief with a representation of the Judgment of Paris, who sits upon a rock to the left and offers the apple to Venus; behind her are Juno with a peacock and Minerva with an owl; Cupid is in front with a dog, and at the back are trees. Inscribed "Carrolvs (*sic*) Marvti Ex^{t} 1621." ITALIAN; early 17th century. 5 in. by 4¾ in.

544 SCENT-BOTTLE, pear-shaped, of amber, carved in high relief with Tritons and Nereids. The top of the screw-stopper is carved with fruit. ITALIAN; late 16th or early 17th century. H. 3⅛ in.

545 TANKARD of amber, with gilt metal mounts; eight-sided with curved foot increasing towards the base and dome-shaped cover; in the centre of each side is a compartment with one of the Virtues, while the spaces above are filled in with birds and flowers, and beneath with cupids. The cover and base are each divided into two bands, made of eight compartments all filled with flowers and fruit. The cover is surmounted by a barrel, on which is seated a youthful Bacchus in gilt metal. The purchase is in the form of an open scrollwork frame, enclosing an oval piece of amber. At the bottom

of the tankard is a circular disc with floral ornament. A figure in onyx with twisted tails and a winged figure in gilt metal terminating in a leafy device are affixed to the scrollwork handle also of gilt metal. GERMAN (Dantzic); 17th century. H. 14 in., greatest diam. 4½ in.

546 MEDALLION of hone-stone, carved with the bust portrait of a bearded man with hat; three-quarter view of face. GERMAN; 16th century. Diam. $2\frac{11}{16}$ in.

This stone is known in Germany as speckstein, Kelheimer stein, or Solenhofer stein; in France as pierre lithographique or pierre de Munich.

547 BOWL of whitish jade, pear-shaped and lobed, with handle carved in the form of an antelope; the foot consists of a lotus flower, from which rise leaves delicately carved on the under-surface of the bowl. INDIAN (Mogul period); 17th century. H. 2⅞ in., L. $7\frac{5}{16}$ in.

Said to have belonged to the Emperor Shah Jehan. (1628 to 1658).

548 BOWL of pale green jade, oval and lobed, with handles in the form of scrolled leaves curling the reverse way; each handle has on the top two rubies set in gold. The foot is in the form of a lotus, from which rise leaves delicately carved on the under-surface of the bowl. INDIAN (Mogul period); 17th century. H. 2⅝ in., L. $8\frac{1}{16}$ in.

549 BOWL of garnet, carved outside on the base with a lotus flower, from which spring leaves; two leaves of more elaborate shape form handles. INDIAN (Mogul period); late 16th or early 17th century. H. 1⅛ in., diam., 2⅝ in.

WOODWORK AND FURNITURE.

555 SHRINE of wood, in the form of a triptych with pointed top; the two leaves when closed forming the doors. The subjects are carved in ivory in very high relief and show traces of gilding and painting. In the centre is the Crucified Saviour with the Virgin on one side and St. John the Evangelist on the other; above are two angels, the one bearing the sun and the other the moon. The superscription in Gothic characters reads thus: IESVS NASE REX IVD. The wings bear the following four subjects, each under a Gothic canopy (the top one on the left-hand side missing):—the Kiss of Judas; Judas receiving the thirty pieces of silver; the flagellation; the deposition from the Cross. The stand of this shrine is inlaid with diamond-shaped plaques of ivory. On the outside of the wings are painted St. Peter with a key and book, and St. Paul with a sword. FRENCH; 14th century. H. 15¼ in., W. with open wings, 14⅜ in., W. with closed wings, 7⅛ in., L. of base, 8½ in.

556 PANEL of pear-wood, carved in very high relief with a representation of the Entombment of Our Lord; to the left two men are bearing the lifeless body of Our Lord to the tomb; to the right stands St. John in an agony of grief and at his feet, the Virgin, attended by two women, has fainted away. Behind are St. Mary Magdalene, who holds up her arms in despair, and Mary, the mother of James and Salome; near them a male figure is weeping and holds his robe before his face. In the background is a high rocky landscape. In gilt frame, carved with guilloche ornament and leaves at the corners. NORTH ITALIAN; late 15th century. H. 15½ in., L. 22 in., H. of frame, 19½ in., L. 2 ft. 2 in.

This rendering of the subject is taken with certain differences from the engraving of Mantegna, an original impression of which is in the Ionides Collection, Victoria and Albert Museum.

557 MARRIAGE CHEST (*Cassone*) of walnut, carved in front with the subject of the abolition of the Vestals, and at either end with a warrior asleep: above is a projecting laurel border, while beneath the cover is a broad band with a demi-figure in the centre, from which issue floral and scrolling stems elaborately carved. At the corners of the chest are half-draped warriors below and masks above, and the feet are in the form of dolphins' heads. The lid has various mouldings, carved with gadroons and flutings; at the corners are leaves. ITALIAN; 16th century. H. 2 ft. 6 in., L. 5 ft. 5 in., Depth 21¾ in.

The Vestal Virgins were abolished by the Emperor Theodosius I. in 394 A.D.

558 GROUP in carved pear-wood: Salome, the daughter of Herodias receiving the head of St. John the Baptist in a charger. Salome is clad in ample robes and wears sandals; the executioner has half-stripped himself and has tied his upper garment round his waist; the short hose are tied above the knee and his feet are bare. The group is heightened with colour and gilding. On black wood pedestal, supported on four feet, each in the form of a pomegranate. ITALIAN; late 16th or early 17th century. H. of group, including base, 10⅛ in., L. of base, 8½ in., W. of base, ⅛ in.

559 CASE of boxwood, carved in the form of the head, neck and body of a monster bird; beneath are leaves and flowers and the stopper is likewise carved with leaves. On the body are medallions with heads and at the back is an oval opening with cover. DUTCH; 17th century. L. 3⅝ in., W. 1⅝ in.

560 DIPTYCH of walnut, carved with subjects in relief; on the left-hand wing is Fortune represented as a nude winged female figure standing on a ball, resting on clouds and holding in her left hand a balance; with her right hand she is pointing to the pan containing two clasped hands, which are outweighed by a feather in the second pan. Beneath is seen a rocky landscape with a village and river. In the top right-hand corner is the monogram H.S.R. The subject of the other wing represents Adam and Eve in the garden of Eden; he is holding an apple and she is plucking another from the tree, in the branches of which coils the serpent. They are surrounded by animals. To the left in the background is a fountain consisting of two tanks and a pillar surmounted by a ball or sphere. Clothes are hanging on the tree close by. The right hand side of this wing is filled in with a poplar. On the trunk of the large tree in the centre is fastened a plaque bearing the monogram H.S.R. and the date 1523. Both wings are mounted in velvet, set in walnut frames, hinged together. GERMAN. H. of each panel, 22 in., W. 17⅛ in.

561 CABINET on stand, of ebony, brass, wood and ivory; the cabinet is arranged with ten drawers; in the upper part of the stand are two drawers, and between the legs are two drawers. The legs are elaborately carved with leaf pattern and rosettes. The whole of the surface of the cabinet is covered with an inlaid pattern of interlaced circles and four-pointed stars in the Hispano-Moresque style. The lock-plates, the handle-plates and the angle and corner plates are of fine ornamental cut brass-work. The drop handles are of oval wreath form. SPANISH; 17th century. H. 4 ft. 11½ in., L. 4 ft. 5 in., depth 2 ft. 1 in.

562 CABINET (*Vargueño*) of walnut, with fall-down front; the interior is arranged in three tiers and is fitted with fifteen drawers and seven secret drawers, which are beneath the other drawers; there are also four cupboards. The fronts of the cupboards and some of the drawers are decorated with architectural details in ivory and painted and gilt wood. The other drawers have rectangular and oval lozenges, also in ivory and wood. Four of the drawers bear crosses in ivory. The handles of the drawers are gilt metal scallop shells. The front outside is mounted with thin plates of perforated gilt metal; two are at either side, to which are fixed shooting bolts with baluster handles. In the centre is the lock plate in the form of a shield, supported by two lions; over it drops the iron fork-shaped hasp; both plate and hasp are decorated with baluster-shaped bars, resembling buttresses. Near the top of the chest (one on either side of the lock-plate) are two cut-work plates, each with a drop-handle; on one is the monogram M.A. (Maria) and on the other the Sacred Monogram I.H.S. Below are lion-masks, cherub-heads, and scallop shells, all symmetrically arranged. There is a large drop-handle at either side with open scroll-plate. The chest is bound with iron corner and angle-pieces, the ends of which are gilt. All the mounts have purple velvet behind.

The stand consists of six twisted and fluted columns, arranged in groups of three and united by an arcading over four short turned columns. The upper and lower bars are carved with rosettes and oval and rectangular jewel-work. The bars upon which the tall columns stand, end in scroll-work. There are two supports, which draw out of the top bars. The chest is bound. Made at Vargas. SPANISH; 17th century. H. 5 ft., L. 3 ft. 7 in., Depth 18 in.

This type of cabinet is so-called because they are supposed to have been made at Vargas in the province of Toledo. See Riano, Spanish Industrial Arts, 1879, p. 120.

563 CROSS of wood, with silver-gilt mounts, enriched with precious stones and enamelled scroll-work; carved with minute openwork subjects in compartments, representing on one side, the baptism in Jordan, and on the other

the Crucifixion; on either side and above and below are figures of angels and Evangelists. From Mount Athos. GREEK; 18th century. L. 6⅝ in., W. 2¼ in.

This cross was probably made at Carieys on Mt. Athos. See "Visits to the Monasteries of the Levant," by the Hon. Robert Curzon, Junr.

564 CROSS of wood, carved with minute subjects in compartments, representing chiefly scenes in the lives of the Virgin and Our Lord; on one side are (1) the Transfiguration, (2) the Crucifixion, (3) the Deposition from the Cross, (4) the Entombment, (5) the Baptism in Jordan (the figure of Our Lord missing), (6) the Resurrection; on the other side are (1) the Annunciation, (2) the Nativity, (3) the Flight into Egypt, (4) the Death of the Virgin; on the sides are (1) an Evangelist, (2) the Salutation, (3) the Meeting in the Garden, (4) the Virgin and an Apostle, (5) an Evangelist, (6) Our Lord and the Virgin at the foot of the Cross, (7) Simon carrying the Cross, (8) a priest in act of benediction. The stem is carved with interlacing work. From Mount Athos. GREEK; 19th century. L. 7¾ in., W. 3⅜ in.

This cross was probably made at Carieys on Mt. Athos. See "Visits to the Monasteries of the Levant," by the Hon. Robert Curzon, Junr.

565 SMALL DESK of rosewood in the form of a bureau with sloping and fall-back front, decorated on the outside with borders of floral scrollwork of inlaid ivory: the large drawer at the bottom has in front a row of plain niches with the spaces above and between filled with inlaid flowers, leaves and stems, also in ivory. This drawer is fitted inside with divisions for paper and has four boxes with lids, all edged with ivory engraved with leafy scrolls. The inside of the bureau is fitted with seven drawers, three on either side of three pigeon-holes and one long one beneath. The fronts of these drawers and the arcading above the pigeon-holes are inlaid with flowers and scrolling stems. With four ball feet and two brass drop-handles. INDO-PORTUGUESE; 18th century. H. 11¾ in., L. 20 in., Depth, 11 in.

566 DERVISH'S WALLET, of cocoanut, carved on the outside with religious inscriptions, compartments containing birds, animals and human figures, and rows of floral scrollwork. There is a chain for suspension. PERSIAN; 19th century. H. 5½ in., L. 12 in., W. 6½ in.

PLAQUETTES, MEDALS, ETC.

572 PLAQUETTE of bronze; half-length figure of a Satyr to right, partially draped; his head crowned with ivy. Behind him are a thyrsus and the head of a sheep. By Donatello (b. 1386, d. 1466). Oval, $4\frac{1}{16}$ in. by $3\frac{1}{16}$ in.

A replica of a portion of the back of the celebrated mirror, executed for the Martelli family of Florence by Donatello, and now in the Victoria and Albert Museum. The subject on the mirror represents a Bacchante and a Satyr. The Bacchante exists as a plaquette and forms a *pendant* to the Satyr. See Molinier, Les plaquettes, vol. I., p. 15, No. 29. This writer prefers to classify this plaquette with others under the title "*imitations de l'antique*," but the celebrated mirror is usually attributed to Donatello. See Donatello, by A. G. Meyer, Eng. trans., p. 92.

573 PLAQUETTE of bronze; David and Goliath; David is standing with his right arm resting on a pedestal surmounted by a figure of Mars. On the front of the pedestal is a horseman. In David's right hand is a sling, and at his feet lie the head and body of Goliath. A nude figure is bending over the prostrate giant. On the right are a dead tree and a rock. The whole is within a moulded border. By Moderno. ITALIAN; late 15th or early 16th century. Diam. 4⅛ in.

See Molinier, Les plaquettes, vol. I., p. 116, No. 158.

574 PLAQUETTE of gilt bronze; Hercules and Antaeus; the god is grasping Antaeus, who throws up his arms in pain. On either side is a pedestal surmounted by a broken pilaster. By Moderno. ITALIAN; late 15th or early 16th century. Rectangular, 2¾ in. by 2¼ in.

See Molinier, Les plaquettes, vol. I., p. 148, No. 202.

575 PLAQUETTE of bronze; Hercules and the Nemean lion; the god nude in profile to the left is strangling the lion in his arms. Behind him is a tree, upon which hang a bow and quiver, and at its foot is his club. By Moderno. ITALIAN; late 15th or early 16th century. Rectangular, 3 in. by 2¼ in.

See Molinier, Les plaquettes, vol. I., p. 146, No. 199.

576 PLAQUETTE of bronze; Orpheus claiming Eurydice; Orpheus, nude except for a short cloak, stands playing his lute; Pluto leads forth Eurydice but slightly robed. The rocky entrance to the underworld is seen in the background and to the left are small demons. The whole is within a moulded border. By Moderno. ITALIAN; late 15th or early 16th century. Diam. 4⅛ in.

See Molinier, Les plaquettes, vol. I., p. 151, No. 208.

577 PLAQUETTE of bronze; a sleeping nymph with her left arm resting on a two-handled vase, in which stand three branches of laurel. She is accompanied by two cupids, one of whom is trying to open the book which she holds in her right hand; behind is a palm-tree. Beneath is the word ΣEMNHKΛOΠΠA. The whole is surrounded by a rim. By Andrea Briosco, called Il Riccio. ITALIAN; late 15th or early 16th century. Diam. $2\frac{7}{16}$ in.

From the marks at the back it is evident that this plaquette formed part of the pommel of a sword; the same subject is found as the reverse of a medal of Girolamo Donato.

See Molinier, Les plaquettes, vol. I., p. 171, No. 238: Armand, Les Médailleurs Italiens, vol. II., p. 226, No. 10.

578 PLAQUETTE of bronze; an allegorical subject: in the centre is a nude male figure holding a palm branch; to the right two women are seated, one grasping a serpent's tail and the other holding a mirror. To the left is a second man bearing a trophy, while behind him is a pedestal, upon which stands a figure of Diana with a bow. By Giovanni delle Corniole. ITALIAN; late 15th or early 16th century. Diam. $2\frac{3}{16}$ in.

On the replicas of this plaquette are to be found the initials IO · F · F. (Johannes Florentinus fecit). See Molinier, Les plaquettes, vol. I., p. 98, No. 147.

579 PLAQUETTE of bronze; the battle between the Romans and Volscians at Corioli; horsemen and footsoldiers are fighting before a walled town. By Giovanni delle Corniole. ITALIAN; late 15th or early 16th century. Rectangular, 1⅝ in. by $1\frac{15}{16}$ in.

This plaquette is one of a set representing the story of Coriolanus.

The complete set is to be seen upon an inkstand in the possession of D. M. Currie, Esq.

See A. B. Skinner, Zeitschrift für Bildende Kunst, vol. X., p. 267.

580 PLAQUETTE of bronze; Augustus and Ceres; the goddess holds a cornucopia in her left hand and with her right clasps the hand of the Emperor, who bears a caduceus. Between them is an antique tripod. By Cristoforo di Geremia. ITALIAN; second half of 15th century. Square, 2⅜ in.

See Molinier, Les plaquettes, vol. I, p. 60, No. 90. The same subject is found on the reverse of a medal of Augustus:—see Armand, Les Médailleurs Italiens, vol. I., p. 30–32.

581 MODEL in gilt bronze of the vesica-shaped seal of Giulio de' Medici, afterwards Pope Clement VII.; in the foreground the Virgin kneels and adores the Infant Saviour lying on a cushion; to the right is St. Peter and to the left St. Paul, while behind is St. Lawrence. Around stand several figures, among them being a shepherd bearing a lamb. At the back is a colonnade over which is the Eternal Father and the heavenly dove. Below is the shield of the Cardinal, surmounted by a hat upheld by two angels. Attributed to Maestro Lautizio of Perugia. ITALIAN; early 16th century. H. 4⅝ in., W. 3 in.

In the Victoria and Albert Museum is a replica with the following legend surrounding the subject:—IV TT S L IN. DAM PBR CAR DE · MED S R E VICE CAN THVSCIÆ · BON QE LEGAT. (Julius tituli Sancti Laurentii In Damaso Presbyter Cardinalis De Medicis Sanctae Romanae Ecclesiae Vice Cancellarius Thusciae Bononiae Que Legatus).

Giulio de' Medici was born in 1478, became cardinal in 1513, legate of Bologna in 1517, vice chancellor in 1519, pope as Clement VII. in 1523; he died in 1534. From the legend it will be seen that this seal must have been made between the years 1519 and 1523.

The plaster cast accompanying this model has the same subject, but bears the following legend:—HIP · TT · S · LAV IN · DAM · DIA CAR : DE · MED : S : R : E : VICECAN : PERV : VMBR : Q : ZC : LEGAT (Hippolitus tituli Sancti Laurentii In Damaso Diaconus Cardinalis de Medicis Sanctae Romanae Ecclesiae Vice Cancellarius Perusiae Umbriae Que Legatus).

Ippolito de' Medici was born in 1511, became cardinal in 1529 and died in 1535.

See Molinier, Les plaquettes, vol. II., p. 156, No. 675.

582 PLAQUETTE of bronze; within a broad band are represented Tritons carrying off Nereids or sea-nymphs. The centre is plain. ITALIAN; 16th century. Diam. 2⅜ in.

583 PLAQUETTE of bronze, with Mars and Venus attended by Cupid in high relief; behind the first is his chariot and from the shoulders of the second floats her robe. A pair of doves are on the ground to the left. ITALIAN; 16th century. 7⅞ in. by 8½ in.

584 PLAQUETTE of bronze; Mars and Cupid; Mars is seated resting his head on his left hand and in his right is a piece of a column; Cupid is seated at his feet with a skull. Behind are architectural details and an altar with flames. ITALIAN; 16th century. Diam. 1⅞ in.

585 PLAQUETTE of bronze; Faith represented by a female figure clinging to a cross with the Holy Dove in rays above and a chalice at her feet. She sits in a landscape with trees, hills, the sea and towns. ITALIAN; 17th century. Diam. 3⅜ in.

586 MEDAL of bronze; obv. only:—MATHIAS REX HVNGARIAE.—portrait bust to right of Mathias with oak wreath about his head. ITALIAN; second half of 15th century. Diam. 3¼ in.

Mathias Corvinus was born in 1443, was elected King of Hungary in 1458 and King of Bohemia in 1469; he died in 1490.

See Armand, Les médailleurs Italiens, vol. II., p. 81, No. 7.

587 MEDAL of bronze; obv. only; CERES: head of the goddess to left with a wreath of wheat and flowers. Diam. $3\frac{1}{16}$ in.

588 OVAL MEMORIAL PLAQUE of silver; obv., in the centre is a shield outlined by human bones and supported by two skeletons, one bearing a scythe and the other a reversed torch; on the top sits a cupid holding a cup in one hand and a staff in the other; above are balls, while underneath the shield is a winged cartouche. On the shield is engraved "Ter gedachtenis van Helena van Leeuwen gebooren den 24 April 1675 overledē den 24 Juny 1690." (In memory of Helena van Leeuwen, born 24th April, 1675, died the 24th June, 1690). On the cartouche:—"Gedenckt te Sterven" (Remember to die). Rev., on a bier with a cartouche and supporting cupids beneath, lies the figure of a dead girl; above is a word in Jewish characters amid clouds from which rays shoot forth; on the rays are two cupids holding a banderole on which are the words:—"Siet de Doot Is een In ganck ten Leven" (Behold, Death is the entrance into Life). On the cartouche is the inscription:—"Saligh ſÿn de doode, die in den Heere Sterven van miaen, Ia ſegt de Giest op dat ſÿ rusten moghen van haren arbeit: Apoc: 14 Cap:" (Blessed are the dead, which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours. Rev., ch. 14, v. 13). DUTCH or FLEMISH; 17th century. 2¾ in. by 2⅝ in.

589 THALER of silver; obv. LEOPOLDVS · D : G : ARCHIDVX · AVSTRIÆ · 1 · 6 · 3 · 2 · —half-length figure to right of King crowned, in armour, bearing his sceptre in his right hand and clasping his sword with his left. Rev., · DVX · BVRGVNDI COMES · TIROLI · —shield of arms, crowned, surrounded by the collar of the order of the Golden Fleece. Diam. 1⅝ in.

Leopold V. was born in 1586.

See Nummotheca Principum Austriæ, p. 164, Tab. xxii.

590 MATRIX of steel; a nude warrior seated on his arms, pronounces judgment on a nude captive presented by Mercury; behind are two warriors with a horse. ITALIAN; first half of 16th century. Rectangular, 2½ in. by 2 in.

This matrix resembles the work of Valerio Belli of Vicenza, a celebrated artist in crystal and precious stones. The well-known crystal casket given by Pope Clement VII. to Francis I., was carved by Valerio Belli and is now preserved in the Uffizi at Florence.

BRONZES.

596 GROUP in bronze of Neptune standing on the stump of a tree, round which is curled the tail of a sea-monster with scaly body, webbed feet and human face. ITALIAN (Paduan); late 15th or early 16th century. H. 7¾ in., L. 7⅛ in.

The trident which the god held in his upraised right hand is missing. There is a replica in the collection of J. Pierpont Morgan, Esq. Compare the group in the Spitzer Collection attributed to Andrea Briosco, called Il Riccio. See Spitzer Catal., vol. IV., pl. XV., No. 4.

597 INKSTAND AND LAMP COMBINED of bronze; on a tripod base stands Atlas upholding the world on his back. On the two front corners of the base are two vases with bulbous bodies, enriched with scroll forms, and short cylindrical necks; one of the vases contained the ink vessel (now missing) and in the other is the perforated sand-box. At the back is the taper-stand, decorated with masks. The lamp, in the form of the world, has an open lip and is divided into two parts; the lower is decorated with acanthus leaves and the cover is divided into two compartments, the one containing the sun and the other the moon and stars. The edge of the base is enriched with scrollwork and stands on three rams' heads. ITALIAN (Paduan); late 15th century. H. 9 in.

598 INKSTAND of bronze; a female satyr is seated on the stump of a tree with a small satyr by her side; her right arm is outstretched and in her hand she holds a flower, in reality a portion of a taper holder. In front in one corner is a shell with cover to hold the ink and on the other is the sand-box in the form of a vase with dome-shaped cover, decorated with acanthus leaves. The triangular base is surrounded by a border of leaf-ornament and rests on three satyr-masks. ITALIAN (Paduan); late 15th century. H. 9 in.

599 TRIANGULAR INKSTAND AND COVER of bronze; on each side are festoons of laurel in relief with a mask in a bracket beneath; the feet are in the form of lions' paws with scrolls and leaves above. On the cover are three masks and in the centre is a group of Cupid riding on a lion. ITALIAN; late 15th or early 16th century. H. $4\frac{13}{16}$ in., L. 7¾ in.

The group is a later addition.

600 DOUBLE LAMP of bronze, boat or navette-shaped, decorated in relief with acanthus leaves and monsters' heads, whose mouths are open to receive the wicks; the handle on the top is in the form of a simple scroll. The whole rests on an eagle's foot. ITALIAN; late 15th or early 16th century. H. 8 in., L. 7¾ in.

601 HEAD in bronze of a boy with curly hair parted in the middle; two of the locks are tied over the forehead. ITALIAN; late 15th or early 16th century. H. 5¼ in.

602 BELL of bronze; round the body is a broad band with figures in relief representing the Judgment of Solomon; on the shoulder are a rabbit, a cock, a dog asleep and two swans. The handle is in the form of a draped female figure, holding a bell in her right hand and having a vase at her feet. ITALIAN; 16th century. H. 6$\frac{13}{16}$ in.

603 PAIR OF FIRE-DOGS of bronze; on the top of one is Mars clad in armour with a helmet on his head, and on the other is a nude figure of Venus with a dolphin. Each of these figures stands upon a vase-shaped stem, enriched with rows of acanthus leaves and horned human masks, united by festoons; beneath is a large mask from which branch two large dolphins, and on each sits a partially draped female figure. ITALIAN (Venetian); 16th century. H. 3 ft. 3⅝ in., W. 22 in.

604 FIGURE in bronze of a draped female figure; Judith holding a sword in her right hand and resting one foot on the head of Holofernes. Traces of gilding. ITALIAN; 16th century. H. 8 in.

On a modern oak circular stand. This composition seems to have been inspired by the famous figures of David with the head of Goliath by Donatello and Verrocchio, both in the Bargello at Florence.

605 PAIR OF CANDLESTICKS of bronze; each is in the form of a baluster stem standing on a tripod, consisting of three female demi-figures, terminating in double spreading scrolls with claw feet underneath; between these demi-figures are winged heads. On the tripod is a vase, decorated with winged heads, acanthus leaves, and three boys seated on the rim; between them is a second vase with winged heads united by festoons and three scroll-handles. Above is a pear-shaped form surrounded by acanthus leaves, and surmounted by a short stem with mouldings. At the top is the flat circular pan with leaves underneath. The candlesticks once had prickets, which have now been taken away for sockets. ITALIAN; 16th century. H. 2 ft. 1 in., greatest W. 10½ in.

606 PAIR OF CANDLESTICKS of bronze; the stem of each is decorated with three youthful terminal figures, separated by leaves, festoons of drapery

and fruit, and stands on a circular plate with leaves in relief; the three feet are in the form of youthful satyrs seated on leafy scrolls, and having between them festoons of balls with tassels. ITALIAN; 16th century. H. of each, 6 in.

607 NUDE FIGURE of bronze of the youthful Bacchus with a wreath of ivy about his head and a bunch of grapes (portion missing) in his left hand. He stands supported by the stump of a tree on a circular base. ITALIAN; 16th century. H. $6\frac{3}{16}$ in.

608 TERMINAL FIGURE in bronze of Hercules wearing a lion's head, upon which a cushion is placed; his waist is draped. On a polished marble stem and moulded plinth. ITALIAN; 16th century. H. of figure, 17¼ in., H. of whole, 2 ft. 8½ in.

609 FIGURE in bronze of Bacchus, standing with his left leg on a tub full of grapes; he holds grapes in his hands and his head is crowned with vine stems and grapes. ITALIAN; 16th or 17th century. H. 2 ft. 11½ in.

610 STATUE in bronze of a herald, balancing himself on his right leg on a marble ball; his right arm is upraised and his left is pressed against his side. In his right hand he probably held a trumpet, now missing. ITALIAN; 16th century. H., including ball, 2 ft. 2 in.; drum-shaped pedestal, H. 6⅝ in.

By the addition of four small wings and a caduceus with windmill, this figure has been converted into Mercury.

611 FIGURE in bronze of Mercury, balancing himself on his left leg on the wind issuing from the mouth of a winged boy's head, which rests on a circular pedestal terminating in acanthus leaves; this pedestal rests on a square base with two sets of straight mouldings; at each corner is a winged head. Mercury is looking upwards with right arm raised, and in his left hand he holds the caduceus. Wings are attached to his feet and cap. By Giovanni da Bologna (1524–1608). On marble pedestal. ITALIAN; second half of 16th century. H. of figure, 2 ft. 5 in.; base, H. 8½ in., W. 8¼ in., L. 7⅛ in.

A reduced replica of the bronze Mercury executed by Giovanni da Bologna in 1564 for Cosimo I. de' Medici and formerly on a fountain in the Villa Medici in Rome. It is now in the Museo Nazionale, Florence.

612 NUDE FEMALE FIGURE of bronze symbolising Abundance; behind her are a cornucopia and portion of a laurel wreath. ITALIAN; 16th century. H. 5¾ in., or including black turned wood base, 9⅜ in.

This composition is adapted from the Venus of Cnidos by Praxiteles. Graeco-Roman replicas are to be seen in the Venus de' Medici in the Uffizi, Florence, and in the Venus in the Vatican, Rome.

613 NUDE FIGURE in bronze of a boy seated in a fruit-tree and holding to the branches; the trunk spreads out into four feet. Round the base is a serpent, on the head of which the boy places his foot. A second serpent twined amid the branches startles the boy. ITALIAN; 16th century. On polished wood base. H. of group, 10¼ in., W. 5½ in.

The tree appears to be of a later date.

614 GROUP in bronze of the Centaur Nessus carrying Deianira across the river Evenus; the centaur is bearded and has large ears; the female figure with left arm upraised, is nude, her drapery being thrown over the back and left arm of the centaur. ITALIAN; 16th century. On polished marble pedestal. H. of group, 9 in., W. 7½ in.

615 GROUP of bronze; Venus standing on a dolphin, holding its tail in her right hand; her left arm is raised. ITALIAN; 16th century. H. 10⅛ in.

616 GROUP in bronze of Ganymede and the Eagle; a nude male figure with his right hand resting on the head of the eagle; in his uplifted left hand is a small bird. The whole stands on a square bronze pedestal, with a wreath in front. ITALIAN; 16th century. H. 7½ in.

After the antique marble group restored by Benvenuto Cellini at the request of Cosimo I. de' Medici in 1545. See "The Life of Cellini," Symonds' trans., Vol. II.

617 GROUP of bronze; a nude boy carrying on his back a boy smaller than himself. ITALIAN; 16th century. H. 4⅝ in., or including black marble base, 6¾ in.

618 GROUP of bronze; a flat shell supported on three feet, each composed of a monster's heads with spreading leaves. On the shell sit two boys, one holding a wreath and the other a shield and torch reversed; at the back is the foot of a figure (now missing) and a small circular vessel. ITALIAN; 16th century. H. 7 in., W. 7½ in.

619 FOUNTAIN of bronze in the form of a pyramid-shaped rock, representing the under-world with figures, in the mouths of most of which are small spouts. On the top is a siren, and about the rock are figures (two holding serpents) with only the upper portions of their bodies showing. Round the base may be seen Atlas bearing the globe, the triple-headed Cerberus, Tityus lying at full length with a vulture plucking at his liver and Eurydice issuing from a cave. ITALIAN; 16th century. H. 11⅛ in., diam. of base, about 9½ in.

On black wood cylindrical pedestal. The garment and chains are of a later date.

620 PAIR OF SUPPORTS of bronze, in the form of winged female figures, each terminating in a lion's leg and paw with the claws shewing; the line of juncture between the body and the leg is covered with acanthus leaves. Round their necks are jewelled necklaces. ITALIAN; 16th century. H. 20½ in.

621 DOOR-KNOCKER of bronze, lyre-shaped, formed of a male and female demi-figure, terminating in long tails passing behind and above them, composing loops, and twining again on to their shoulders; the tails are united above by a satyr mask and below is an acanthus leaf as a handle. These figures hold between them a shield of arms within a cartouche framework, which bears the letters VZ. ITALIAN (Venetian); 16th century. L. 10½ in., W. 6½ in.

622 INKSTAND AND COVER of bronze, of triangular form, partly gilt; the body of the inkstand is decorated with a mask in the centre of each side from which depends drapery to the scrolls at the corners. This body is supported by three amorini seated on a base formed of scrolls, and resting on three claw feet; between the amorini are masks. A female figure, half draped, with an anchor symbolizing Hope, stands on the top of a small triangular pedestal on the cover, with masks at the corners. ITALIAN; 16th century. H. $12\frac{7}{16}$ in., greatest W. $7\frac{13}{16}$ in.

623 SALT-CELLAR of bronze, in the form of a stooping nude figure of a man, bearing a shell on his back; on oval base. ITALIAN; 16th century. H. 6½ in.

624 LAMP of bronze, in the form of a satyr's head and shoulders supported on a bird's leg and foot with claws; the cover consists of a leaf and the satyr's mouth is open to receive the wick. ITALIAN; 16th century. H. 7⅞ in.

625 LAMP of bronze, in the form of a nude figure of a bearded man, kneeling and supporting a bowl, having a spout on the rim and acanthus leaves in relief underneath. ITALIAN; 16th century. H. 5⅜ in.

626 FIGURE in bronze of Lucretia stabbing herself; she is half draped and is leaning towards the right. On moulded marble pedestal. ITALIAN; 16th century. H. of figure, 10 in.

627 RAM'S HEAD of bronze. ITALIAN; 16th century. H. 7 in.

628 FIGURE OF OUR LORD in bronze from a crucifix; the head droops forward and the legs are drawn up; across the loins is a cloth and the eyes are closed. ITALIAN; early 18th century. H. 13 in., W. 13 in.

On modern black wood cross.

629 GROUP of bronze; the wrestlers: two nude male figures wrestling. On marble pedestal. ITALIAN; 19th century. H. 20½ in., W. 17¼ in.

This group is after the original of Greek marble found in 1583 near the Lateran, Rome, and now in the Uffizi Gallery, Florence. This group is a work of the Pre-Alexandrian period. There is a plaster cast in the Victoria and Albert Museum.

630 GROUP of bronze; the death of Virginia?; a nude male and female seated on a rock partially covered with drapery; Virginius has raised his arm to stab his daughter. On marble pedestal. ITALIAN; 19th century. H. 23 in., W. 15¼ in.

The sword is of iron and is a later addition, probably replacing the butcher's knife with which, so tradition states, Virginius slew his daughter.

631 FIGURE in bronze of Our Lord, nude and supported behind by a tree trunk; He is looking over His left shoulder and holds in His left hand the reed, the sponge and rope. His right arm is raised and it appears that something is missing from the hand. On marble base. ITALIAN; 19th century. H. of figure, 16½ in., base, H. 2 in., W. 6¾ in., depth, 5¾ in.

632 STATUE in bronze of Mercury, standing cross-legged, and holding in either hand a portion of a staff; on his head is a winged cap; he has curly hair. Round the low circular pedestal runs the following inscription in capital letters:—ZANOBI LASTRICATI E CIANO CAMPAGNI FIORENTINI AMICI FACEVANO PERINPARARE:—Zanobi Lastricati and Ciano Campagni, Florentine friends, caused this statue to be prepared. ITALIAN; 19th century. H. 6 ft. 8 in., diam. of base, 18¼ in.

633 STATUETTE in bronze of Mercury alighting and balancing himself on his left foot; wings are fixed about his ankles and on his cap. His left arm is raised and in his left hand he doubtless held the *caduceus* (now missing). On moulded marble base. ITALIAN; 19th century. H. of figure, 20⅜ in., pedestal, H. 7⅜ in., 8⅜ in. square.

634 GROUP in bronze of the rape of a Sabine Woman; a nude male figure is carrying off a nude female, who holds up her left arm. On polished black marble base. ITALIAN; 19th century. H. of group, 3 ft. 1 in., base, H. 3⅜ in., L. 14 in., W. 11 in.

Inspired by the marble group of the "Rape of the Sabines," executed by Giovanni da Bologna in 1583, in the Loggia dei Lanzi at Florence.

635 EQUESTRIAN STATUE in bronze of a Roman warrior clad in armour with toga on left shoulder. ITALIAN; 19th century. H. including pedestal, 22¼ in., pedestal, H. 2 in., L. 16¾ in., W. 8 in.

This statue is an adaptation of the ancient equestrian group of the Emperor Marcus Aurelius on the Capitol at Rome.

636 FOUNTAIN of bronze in the form of a Group of Neptune, standing with his left foot upon the head of a dolphin, the tail of which twines round his right leg. in his outstretched hands he holds a trident. Three jets for water issue from the dolphin's mouth. ITALIAN; 19th century. H. 2 ft. 2 in.

637 BUST in bronze of the young Caracalla, with head bent forward; he is wearing armour and a toga; his head is wreathed with laurel. There are remains of gilding. On circular pedestal of black marble. ITALIAN; 19th century. H. including pedestal, 23¼ in.

Caracalla (M. Aurelius Antoninus) the son of Septimius Severus, was born A.D. 188, became Emperor 211, and was murdered in 217.

638 HEAD in bronze of Mercury with curly hair, wearing a cap with wings; the head is inclined slightly to the left. ITALIAN; 19th century. On grey marble pedestal. Whole H. 19⅝ in., diam. of pedestal, 7¼ in.

639 GROUP in bronze of Hercules slaying Antaeus; he, with his lion's skin over his left shoulder, holds his club over his head and places one foot and one knee on the prostrate Antaeus. The group is on a black wooden pedestal, the front being decorated with Boule scroll-work. ITALIAN; 19th century. Group H. 15¾ in., L. 11½ in., pedestal H. 7¼ in., L. 15⅞ in., W. 8¾ in.

640 STATUE of bronze of Fame; a winged female figure standing with one foot upon a boy's head with breath issuing. She is blowing a long trumpet held in her right hand. FRENCH; 19th century. H. 6 ft. 7½ in.

A copy of the bronze statue, now in the Louvre, which surmounted the monument of Marguerite de Foix de Candalle, duchess of Épernon, in the collegiate church at Cadillac. In September, 1597, Pierre Biard (b. 1559 : d. 1609) received instructions from Jean-Louis de Nogaret to erect this monument.

See Courajod, L., Leçons professées à L'Ecole du Louvre, Vol. III., p. 259, 1903. See, Société archéologique de Bordeaux, Vol. III., p. 1, 1876, with illustration. See Braquehaye, A., Statue de la Renommée provenant du mausolee du duc d'Épernon à Cadillac (Gironde). In Réunion des Sociétés savantes à la Sorbonne, of the Comité Impérial des travaux historiques (Section d'Archéologie), 1876. Acquired from Baron Gudin.

641 FIGURE in bronze of Our Lord, the flesh being silvered and the robe gilt; the robe, thrown over the left shoulder and down the back, is drawn round the body and is held up on the left side by a strap passing over the right shoulder. The right arm is held up in benediction and the hands and feet are pierced. SPANISH; 18th century. H. 20⅛ in.

642 ESCUTCHEON of a sanctuary door-handle or knocker of bronze, in the form of a lion's mask in high relief, surrounded by a laurel wreath. 14th century. Diam. 8⅞ in.

See Bristol and Gloucestershire Archæological Society Transactions, Vol. XIV., p. 131.

643 KEY of iron with long stem, partly cruciform in section and partly baluster; the openwork top is composed of two scrolling demi-figures terminating in leaves with cornucopiae between, and surmounted by a crown. The wards are broken. GERMAN; 17th century. L. 6¼ in.

644 MIRROR of bronze, cast in relief on the back with a pair of rampant sphinxes, placed back to back; the rest of the surface is filled in with floral ornament. Round the border is an inscription in Kufic characters, signifying:—"Glory, long life, fortune, splendour, praise, happiness, excellence, power, prosperity, dominion, and good will to the owner for ever." SARACENIC; 11th century. Diam. 4¼ in.

See Reinaud, M., Descriptions des Monuments Musulmans, Vol. V., p. 394, 1828. There are replicas in the Victoria and Albert Museum, South Kensington.

645 PLATE of bronze, engraved with interlacing and symmetrically disposed flowering stems round a central rosette on a dotted ground. SYRIAN; 18th century. Diam. 7⅛ in.

646 HELMET of iron, dome-shaped; the surface is divided into eight compartments by bands radiating from the top; each of these compartments is fitted with two shaped panels, filled with birds, animals and floral scroll-work; the rest of the surface is inlaid with floral scrolls in gold. Beneath is a broad band of compartments of inscriptions. The bands are engraved with birds and floral ornament, gilded. The top is surmounted by a spike, the base of which is engraved with scroll-work. There is a vandyked chain-mail attached to the helmet, two holders for plumes and a falling nose-piece. PERSIAN; 19th century. H. 11 in., diam. 7¾ in.

This helmet was made for use in the Persian Play which is described in S. C. W. Benjamin's "Persia and the Persians," chap. VIII., 1887.

PAINTINGS AND DRAWINGS.

652 PAINTING in tempera, highly varnished, of the Virgin and Child; the Virgin with brown hair, blue robe and white transparent veil, is turned to the right. She holds on her arm the Infant Saviour, who is clad in a white diaphanous garment and places His right hand under His mother's chin. In moulded octagonal gilt metal frame. ITALIAN; 16th century. Painting, 2⅞ in. diam., frame, 3¾ in. square.

653 DRAWING in pen and bistre wash; St. Sebastian tied to a pillar; a figure in costume of the period is shooting at him from behind with bow and arrow. ITALIAN; late 15th or early 16th century. H. 12½ in., W. 8⅞ in.

This drawing is marked at the back "Rafaele d'Urbino" and also "Pietro Perugino."

654 WATER-COLOUR PAINTING; a village festival in the courtyard of an inn; a group of five men in the centre, seated round a table, one of them is playing a flageolet; an attendant woman standing behind them; numerous figures in the background; a church spire in the break between the trees in the distance. Signed on a plank on the left "A. Ostade, 1674." By Adriaan Jansz van Ostade (b. 1610, d. 1685). H. 7¾ in., W. 12¼ in. In gilt frame glazed.

655 DRAWING in pen and bistre wash; peasants in a barn; some are seated and some are asleep. The tile roof is supported by rough beams; in the left hand corner are a tub, baskets and damaged pottery. Signed "Adr: Ostade f." By Adriaan Jansz van Ostade (b. 1610, d. 1685). H. 7⅛ in., W. 10⅝ in.

656 STUDY in red chalk for a large dog asleep and a crouching cupid draped. Signed "Rubens." By Sir Peter Paul Rubens (b. 1577, d. 1640). H. 4½ in., L. 7⅛ in.

On the mount is written:—"Watteau d'apr[ès] Rubens."

657 DRAWING on paper in pencil and red chalk; a lady's portrait; head to left resting on right hand. By Sir Peter Paul Rubens (b. 1577, d. 1640). In gilt frame glazed. H. 8¾ in.

658 PORTION OF A FAN of silk, painted in colours, in front with the triumph of Bacchus; on the left the god is seated in a car drawn by leopards and attended by Bacchanals; on the right is Silenus seated on an ass, similarly attended. At the back is a pattern, composed of rays, each consisting of two scrollwork and leafy devices, separated by a rosette. DUTCH; 18th century. In gilt frame glazed. L. 14¾ in., W. 4¼ in.

659 PORTRAIT drawn with pen upon paper, of Caesar Affaytadi, three-quarter to right; with ruff and tunic; surrounded by the following legend: A° 1584 FORTVNE FORT VNE. HGoltzius fecit. By Hendrik Goltzius (b. 1558, d. 1617). Drawing, $2\frac{13}{16}$ in. diam., gilt metal frame, 5¼ in. by 3⅞ in.

At the back is the following:—"Pourtraict de Monſieur Caeſar Affaytadi S de Bradric, fils de "Jean Charle[s], frere de Coſmo, Oncle de D[ame] Agnes Agnes Affaytadi douair[ière] "Sr de Courte[wy]le." There has been other writing on the back, but it is now obliterated.

The Affaytadi were barons of Ghistelles, in Flanders. See Annuaire de la Noblesse de Belgique, sixième année, p. 89.

MINIATURES.

HANS HOLBEIN (b. about 1497: d. 1543).

Born at Augsburg; visited England for the first time in 1526 and for the second time in 1532, where he lived for the rest of his life. As a proof that he was a miniaturist, Van Mander's Life of Holbein, published in 1604, may be quoted:—"he worked equally well in oil and in water colours, he painted also miniatures of "especial excellence; which last art he learned from one Master Lucas then in London, whom, however, he very "soon far surpassed." He died in the parish of St. Andrew Undershaft, in 1543.

665 PORTRAIT OF THOMAS WRIOTHESLEY, first Earl of Southampton (1500 to 1550), three-quarter to left; fair hair; fur collar and black cloak; blue background. Oval card, $1\frac{3}{16}$ in. by 1 in. In plain gold frame.

NICHOLAS HILLIARD (b. 1537: d. 1619).

The son of Richard Hilliard of Exeter; he was trained as a goldsmith, but seems to have abandoned his profession for miniature painting; he studied Holbein's work and was held in great favour at the Courts of Queen Elizabeth and James I. He died in 1619, and was buried in St. Martin's-in the-Fields, Westminster.

666 PORTRAIT OF QUEEN ELIZABETH, three-quarter to left; large ruff and low black dress; jewelled necklace, chain, and aigrette in her hair; blue background. Oval playing-card, $2\frac{5}{16}$ in. by $1\frac{7}{8}$ in. In silver-gilt case.

667 PORTRAIT OF A GENTLEMAN, three-quarter to left; fair hair; high ruff trimmed with lace; armour; blue background upon which is written in gold, Anno Dn̄j 1578 · Æ · 32. Oval card, $1\frac{1}{8}$ in. by $\frac{15}{16}$ in. In silver-gilt frame.

668 PORTRAIT OF A LITTLE BOY, three-quarter to left; fair hair; high ruff trimmed with lace; purple doublet with pattern in red; blue background upon which is written in gold, Anno Dn̄j 1578 · Ætatis · 5. Oval card, $1\frac{1}{16}$ in. by $\frac{7}{8}$ in. In silver-gilt frame.

ISAAC OLIVER (b. 1556?: d. 1617).

Said to be of French extraction, as he sometimes signed "Olivier": thought to have been a pupil of Hilliard and Zucchero. He died in 1617, and was buried in St. Anne's, Blackfriars.

669 PORTRAIT OF A GENTLEMAN, wearing the Order of the Garter, three-quarter to left; fair hair; large collar trimmed with lace and white slashed doublet; background of red drapery. Oval card, 2 in. by $1\frac{9}{16}$ in. In silver-gilt frame.

PETER OLIVER (b. 1594: d. 1648).

Son of Isaac Oliver; besides painting miniatures, Charles I. appears to have employed him in making water-colour copies of many of the pictures in the Royal Collections. He died in 1648.

670 PORTRAIT OF A GENTLEMAN, three-quarter to right; black hair and beard; white ruff trimmed with lace and black doublet. Signed P.O. in monogram surrounded by four dots, and dated 1620, all in gold. Oval card, 2 in. by $2\frac{7}{16}$ in. In silver-gilt frame.

671 PORTRAIT OF HENRY WRIOTHESLEY, third Earl of Southampton (1573 to 1624), three-quarter to left; brown hair and pointed beard; white ruff trimmed with lace, black doublet and blue ribbon for the Order of the Garter; background of red drapery. Signed P.O. in monogram, and surrounded by four dots, all in gold. Oval card, $1\frac{15}{16}$ in. by $1\frac{1}{2}$ in. In silver-gilt frame.

672 COPY OF A PAINTING known as a portrait of Charles the Bold, by Giorgione; a man in armour, half-length, with his left hand resting on his helmet. At the back of the frame and also on the back of the miniature is inscribed:—After Giorgione from the picture in the Royal Collection by P. Oliver. Card, $5\frac{1}{2}$ in. by $4\frac{5}{8}$ in. In silver-gilt frame.

The original painting from which this miniature is taken is probably the one now at Hampton Court. It is numbered 183 in Mr. Ernest Law's "Royal Gallery of Hampton Court," and is entitled "St. William "taking off his armour, or Charles Audax, Duke of Burgundy (?) (38). Labelled Giorgione, but by "Dosso Dossi."

See descriptions and notes on this picture in the same book.

DAVID DES GRANGES (b. 1611: d. 1675).

Born in London of Huguenot parents; afterwards became a Roman Catholic, ; a friend of Inigo Jones and probably a pupil of Peter Oliver. He painted a great many miniatures and also worked in oil.

673 PORTRAIT OF A GENTLEMAN, three-quarter to right; fair hair; falling band trimmed with lace, armour and broad sash; landscape background with blue and grey sky. Signed D D G. Oval on playing-card, $1\frac{9}{16}$ in. by $1\frac{3}{16}$ in. In silver-gilt frame.

JOHN HOSKINS (d. 1664).

He flourished during the reign of Charles I., and had a son, John Hoskins the Younger, who was also a miniaturist. Alexander and Samuel Cooper were his nephews and pupils. He died in 1664.

674 PORTRAIT OF A LADY. Three-quarter to right; brown hair; low black dress trimmed with white; about her head a white veil, and round her neck a thread to hang a jewel; background of red drapery and blue and white sky. Signed in gold I.H. with four dots and the date 1536. By John Hoskins (d. 1664). Oval card, 2⅞ in. by 2⅜ in. In silver-gilt frame.

SAMUEL COOPER (b. 1609: d. 1672).

Born in London, a nephew of John Hoskins, under whom he studied. His earlier years are supposed to have been spent abroad. On his return to England, he painted miniatures of the celebrities of the Commonwealth and the Restoration. He died in 1672, and was buried in old St. Pancras Church.

675 PORTRAIT OF FRANCES CECIL, Countess of Cumberland, to waist, with head turned slightly to left; brown hair; low red dress, necklace of pearls round her neck and a rope of large pearls on her dress; background of blue and grey sky. Signed S.C. in monogram in black. Oval card, 3⅜ in. by 2$\frac{11}{16}$ in. In gilt metal frame.

Frances, only daughter of Robert Cecil, Earl of Salisbury, married Henry Clifford, fifth Earl of Cumberland.

676 PORTRAIT OF A LADY, three-quarter to left; brown hair in ringlets; low blue dress and pearl necklace. Signed S.C. in monogram and dated 1656. Oval card, 2⅛ in. by 1$\frac{13}{16}$ in. In silver-gilt frame.

THOMAS FLATMAN (b. 1637: d. 1688).

Born in London and educated at Winchester College and New College, Oxford. Became a barrister, but preferred to follow his natural inclination as a miniaturist. He was also somewhat of a poet. He died in 1688 and was buried in St. Bride's Church.

677 PORTRAIT OF A GENTLEMAN, with head turned to right; clean-shaven face, long fair hair, curled at the ends and parted in the centre; blue cloak; background of black drapery with clouds behind. Signed T.F. in monogram. Oval card, 2⅝ in. by 2⅛ in. In silver-gilt frame.

LAWRENCE CROSSE (b. 1650? : d. 1724).

Flourished during the reign of Queen Anne, and besides miniatures, made reduced copies of the old masters.

678 PORTRAIT OF A LADY, three-quarter to left; fair hair; blue head-dress and low dress of the same colour. Signed L.C. in monogram. Oval paper on ivory, 3⅛ in. by 2½ in. In tortoiseshell frame.

"Erroneously called 'Lewis' by Walpole and others."—See Dict. of National Biography, under Crosse, Lawrence.

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679 PORTRAIT OF A LADY, three-quarter to right; fair hair arranged in curls, and round her neck a pearl necklace; blue dress trimmed with lace. ENGLISH; period of Charles I. (1625 to 1649). Oval card, $2\frac{5}{16}$ in. by 1⅞ in. In silver-gilt frame.

680 PORTRAIT OF A GENTLEMAN, three-quarter to right; long hair parted in the centre and curling at the end; in armour, with plain linen band; landscape in the distance. ENGLISH; period of Charles I. (1625 to 1649). Oval card in oil, $2\frac{7}{16}$ in. by $2\frac{1}{16}$ in.

681 PORTRAIT OF A GENTLEMAN, three-quarter to right; long brown hair curling at the end; large band and black doublet. ENGLISH; period of Charles I. (1625 to 1649). Oval copper in oil, $1\frac{9}{16}$ in. by 1¼ in. In gilt metal moulded frame, with wooden back carved with a rosette.

682 PORTRAIT OF A GENTLEMAN, three-quarter to right; long black hair, curling at the end, and parted in the middle; large band, armour *semé* with fleurs-de-lys in gold, and blue and white scarves; red background. ENGLISH; period of Charles I. (1625 to 1649). Oval card, $1\frac{5}{16}$ in. by 1⅝ in. In tortoiseshell piqué frame with lobed outline.

683 PORTRAIT OF A LADY, three-quarter to left; dark hair in ringlets; low yellow dress; pearl necklace and earrings, and a pearl on the front of her dress. ENGLISH; period of Charles I. (1625 to 1649). Oval card, $1\frac{5}{16}$ in. by 1⅝ in. In blue enamelled silver-gilt frame.

JEAN TOUTIN.

A watch-maker at Chateaudun, who, about 1630, with the help of Isaac Gribelin as draughtsman, prepared miniature portraits in enamel.

684 PORTRAIT OF A LADY, three-quarter to left; brown hair arranged in plaits on either side of her face; red robe and head-dress; blue background. Circular enamel on copper, $1\frac{1}{16}$ in. diam. In silver-gilt frame.

JEAN PETITOT (b. 1607: d. 1691).

Born at Geneva, and trained as an enameller. He entered the service of King Charles I. about 1635, and studied under the artists at the Court. About 1645 he went to Paris, where he was held in high esteem as a miniaturist in enamel. At the Revocation of the Edict of Nantes in 1685, being a Protestant, he begged to be allowed to return to Geneva, but was cast into prison. Two years later he was permitted to return to Switzerland, and died at Vevey in 1691.

685 PORTRAIT OF A LADY, to left, with head turned; fair curling hair; low red dress and a necklace of pearls round her neck. Oval enamel on copper, $1\frac{3}{8}$ in. by $1\frac{3}{16}$ in. In silver-gilt frame.

686 PORTRAIT OF A BOY, three-quarter to right; long fair hair; white band, gold chain and black dress. Oval enamel on copper, 1 in. by $\frac{7}{8}$ in. In gold frame.

687 PORTRAIT OF PHILIP IV. of Spain (b. 1605: King, 1621: d. 1665), to shoulders, three-quarter to right; white band and black doublet with the order of the Golden Fleece. Circular enamel on copper, $1\frac{1}{16}$ in. diam. In silver-gilt frame.

688 PORTRAIT OF LOUIS XIV. of France (b. 1638: King, 1643: d. 1715), three-quarter to right; long brown hair; lace cravat. Oval enamel on copper, 1 in. by $\frac{13}{16}$ in. In gold frame.

CATHERINE PERROT.

A French miniature painter of the end of the 17th century.

689 PORTRAIT OF OLIVER CROMWELL (b. 1599: Protector, 1653: d. 1658), to shoulders, three-quarter to right; long brown hair; in armour with turn-down plain linen collar. Signed at the back "C. Perrot, pinxit" (C being in monogram with P). Oval enamel, $2\frac{1}{16}$ in. by $1\frac{3}{4}$ in. In silver-gilt frame.

JUAN CARREÑO DE MIRANDA (b. 1614: d. 1685).

Was born at Aviles in the Asturias, and became an eminent painter, having studied under Pedro de Las Cuevas and Bartolomé Ronan. He was a retainer at the Court of King Charles II., and died at Madrid in 1685.

690 PORTRAIT OF CHARLES II., King of Spain (b. 1661: King, 1665: d. 1700), as a youth, half-length, three-quarter to right; long fair hair; white linen collar and black tunic. Oval, oil on copper, 2 in. by 1⅝ in. In octagonal silver-gilt frame.

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691 PORTRAIT OF A GENTLEMAN; short brown hair; large white band and black cloak. SPANISH; 16th century. Oval, oil on copper, 3⅝ in. by 2¾ in. In silver-gilt frame.

ILLUMINATED MANUSCRIPTS, ETC.

INTRODUCTORY NOTE.

THE ILLUMINATED MANUSCRIPTS in the collection are not numerous, and they are all rather late in date, none being earlier than the first half of the fifteenth century. There is more diversity in their places of origin than in their periods, and among them are found specimens of the art of illumination as practised in France (and perhaps also in England), in the Netherlands, Germany and Italy, in the fifteenth and sixteenth centuries.

The finest piece of work among them is also the earliest in date. Unfortunately, it is only a fragment (see No. 710). The Calendar remains complete and includes an exquisite series of illustrations of occupations of the months, and one of the signs of the Zodiac. The figures and grotesques, profusely introduced in the borders throughout, are full of character and worthy of detailed examination. The other book that especially deserves notice is the Prayer-book described as No. 719. The flowers, birds, butterflies, &c., in its borders, are too realistically treated to be really good as decoration, but the delicacy and minute care with which they are painted are quite marvellous. The same realism and minuteness are found in two small landscapes painted, in

initials, in the work. None of the other manuscripts are particularly remarkable for the quality of the workmanship in them.

The fragment (No. 710) was part of a Northern French Book of Hours. In it no definite clue to indicate its original ownership can be found, but in two other French Books of Hours we find recorded the family—in one case the name of the actual person—to whom they belonged. This second book (No. 711) belonged to Hugo de Mazinghem, of an Artois family, and the other (No. 713) to a member of the old Berry family of Bouer. No. 714 is a Book of Hours of Sarum Use, plainly intended for an English owner, but the style is not altogether English, so it may have been written by a foreign scribe in England, or, for an Englishman, abroad. So far as the text of the work is concerned, and the names of Saints that occur within it, it is altogether English. The other French Book in the collection (No. 712) is a Breviary, probably by a Parisian scribe.

Of three Netherlandish manuscripts two are Books of Hours. The first (No. 715) is a pretty little book from the district known as "the Campine." The merchant's mark and initials of its owner appear in two borders, but it has not been possible to identify him from them. The other (No. 716) contains no clue to its original ownership, but it is probably from Bruges. The third work (No. 717) is a large Antiphonary, probably from Limburg.

Besides the fine work (No. 719) already mentioned, the collection includes but one German MS. This (No. 718) is only of fair quality, but it is interesting for the information given in it of a renovation that it received at the hands of Fr. J. Singer of Überlingen in 1596, in which year it was the property of J. Reutlinger of that town.

Both of the Italian books in the collection are from North Italy. No. 720 is a copy of the Epistles of St. Jerome, written

at Venice for a member of the Cornaro family, whose arms and initials: J. C., appear on the opening page of the book. The other is a Book of Hours (No. 721). In it, the arms of its original owner appear, but it has not hitherto been possible to identify the family to which he or she belonged.

The collection includes also a portfolio of fragments, mostly cuttings from Italian choir-books of the 15th and 16th centuries. The most interesting of these fragments is a leaf (No. 727) from a manuscript register of the "Capitouls" or magistrates of Toulouse. The pages of this leaf give lists of the Capitouls for the years 1371 and 1372, with their portraits in their official robes and their coats of arms above, and other ornament. The illumination is of rather rough workmanship, but the leaf is interesting historically and as a specimen of the style of the time. The portfolio contains a specimen of miniature art, as practised at the Court of the Moguls, in a portrait of one of the Emperors seated on the famous Peacock Throne (No. 749). With the cuttings are also catalogued two delicately stippled drawings (Nos. 746, 747, now in gilt frames), painted by the miniaturist A. M. Antonozzi for an ecclesiastical dignitary, of the Barberini family, whose portrait is given. Very possibly this was Pope Urban VIII. himself.

The next section of the catalogue deals with a small series of secular MSS. Three of them are of considerable interest. No. 758 is a copy, with fine pen-work ornament in the initials, of Ruy de Pina's Chronicles of Kings Edward and John II. of Portugal. No. 761 contains João de Castro's account of the voyage of the Portuguese Viceroy of India, Estevan da Gama from Goa to Suez in 1540–41. This is illustrated with coloured maps of harbours, and is, it is said, the first description, by an European, of the Red Sea. Finally, No. 756 is a genealogical history of the Thenn family, of Augsburg, etc., by H. M. Thenn,

Fürstl. Münzmeister zu Salzburg, and his nephew M. Thenn, illustrated with coloured portraits, coats of arms, and drawings of monuments. The portraits furnish interesting pictures of South German costumes of the 16th and early 17th centuries.

G. H. PALMER.

ILLUMINATED MANUSCRIPTS.

710 Book of Hours (fragment). N.E. France, c. 1420-1440. Vellum, 8 ins. × 5⅝ ins., 36 ff., 15 lines to the page.

Contents: Calendar (f. 1r.); Sequence of the Gospels (f. 13r.); Obsecro te, Domina (incomplete, f. 18v.); seven Penitential Psalms and Litany (incomplete, f. 21r.).

The book is written in Gothic letters, and contains many initial and versal letters, with foliated ornaments, on gold panel grounds. One initial (f. 18v.) contains a miniature of the Virgin seated at a loom. The line-endings are richly ornamented and very varied. Every page of text has a 3-side border of pen work scrolls with gold ivy leaves, etc., and conventional flowers, foliage and fruit. At the foot of the first page given to each month in the calendar are 2 panels: one illustrating an occupation of the month, the other the appropriate sign of the Zodiac. These are finely drawn and painted, and are very decorative. In the Calendar borders are figures of Saints, and groups illustrating the chief festivals, and in the border at the beginning of each Gospel, the figure of the Evangelist and his emblem. The other borders all contain figures: angels, men engaged in various occupations and grotesque creatures, showing great richness of fancy, and drawn with much spirit.

Only one large miniature remains, at the beginning of the Penitential Psalms (f. 21r.). It shows David in rich robes, kneeling in a rocky landscape with a stream and water-mill in the middle distance and a city beyond. God appears to him in the sky. This page has a full border of conventional foliage and flowers, with birds, and medallions containing miniatures. The 2 large miniatures below show David, and Bathsheba bathing; the 3 on the right, Uriah's farewell to his wife, his receipt of his mission from David, and the finding of his dead body; the 3 on the left, the Judgment of Solomon.

The "use" cannot be identified from the portion of the book that remains, and no precise indication of the locality from which it comes can be traced either in the Calendar, though it is very full, or in the part left of the Litany. Its style shows it plainly to be from N.E. France and of the first half of the 15th century.

No clue is given to the original, or any later, ownership, unless perhaps in the red shield of the sign "Gemini" in the Calendar. This is probably only decorative, but it must be noted that a shield of arms is given in this position in No. 713. Several families have borne a plain red shield, the two most important French ones, that have done so, being the d'Albret family (Kings of Navarre) and the Dukes of Narbonne.

The binding (c. 1600) is of brown calf, with a medallion of strap work ornament in the middle of each side. The Calendar forms one quire of 12 leaves, and is followed by 3 quires of 8 leaves each. The condition is very good, the book is clean and has fairly wide margins.

711 BOOK OF HOURS (Use of Rome). N.E. France, c. 1450–60. Vellum, 7¾ ins. × 5½ ins., 244 ff., 17 lines to the page.

CONTENTS: Memoria of St. Gregory (f. 1v.); Sequence of the Gospels (f. 3r.); Hours of the Trinity (f. 10r.), of the Dead (f. 13r.), of the Holy Ghost (f. 16r.), of All Saints (f. 22r.), of the Sacrament (f. 25r.), of the Cross (f. 28r.), of the Virgin "pro die Sabbati" (f. 33r.), Rosary of the Virgin (f. 37r.), Hours of the Virgin (f. 45r.); seven Penitential Psalms and Litany (f. 98r.): Office of the Dead (f. 113r.); Devout prayer to the Virgin (f. 143r.); Memoriæ (f. 147r.); Prayers in Latin and French (f. 162v.); Psalter of St. Jerome (f. 227r.).

The book is written in more than one hand: part in a fairly regular Gothic, part with a great admixture of cursive forms. It contains many illuminated initial and versal letters, with foliated ornament, on gold panels, from which spring partial borders of penwork with gold ivy leaves, etc., sometimes also with conventional flowers. The line-endings, in blue and gold, are simple and only slightly varied.

The manuscript contains the following large miniatures:—

Mass of St. Gregory (f. 1v.), St. John the Evangelist (f. 3r.), St. Luke (f. 4v.), St. Matthew (f. 6v.), St. Mark (f. 8v.), the Holy Trinity (f. 10r.), the Raising of Lazarus (f. 13r.), the Descent of the Holy Ghost (f. 16r.), group of male and female Saints (f. 22r.), a priest administering the Sacrament (f. 25r.), the Crucified Christ, with the centurion bearing a scroll: "Vere filius Dei erat iste" (f. 28r.), the Virgin and Child with Angels (f. 33r.), the Annunciation (f. 37r. and f. 45r.), the Visitation (f. 60v.), the Virgin adoring the Infant Christ, while St. Joseph brings a lighted candle (f. 70r.), the Circumcision (f. 76r.), the Adoration of the Magi (f. 79r.), the Presentation in the Temple (f. 82r.), the Flight into Egypt (f. 88v.), David kneeling in landscape, an Angel with sword in sky (f. 98r.), funeral service in a church (f. 113r.), Virgin and Child on a crescent, in a rayed glory (f. 143r.), group of Apostles with St. Peter and St. Andrew in foreground (f. 147r.), St. Christopher bearing the Child Christ (f. 148r.), Martyrdom of St. Sebastian (f. 149v.) St. Adrian (f. 150v.), St. George and the dragon (f. 151v.), a group of Martyrs (f. 152v.), Hugo de Mazinghem in armour and surcoat, kneeling at a prayer-desk, and his coat of arms (f. 153v.), St. Anthony the Hermit (f. 154r.), St. Claude raising a dead body to life (f. 155r.), St. Nicholas, and St. Bernardin, with the names of the 3 bishoprics that he refused (f. 156v.), followed by a profile portrait, head and shoulders of St. Bernardin (f. 157v.), St. Martin dividing his cloak with a beggar (f. 158r.), a group of Confessors (f. 159r.), St. Catharine and St. Barbara (f. 160r.), the Martyrdom of the 11,000 Virgins (f. 161v.), St. Jerome, his Cardinal's robes thrown aside, beating his breast with a stone, before a vision of the Crucified Christ (f. 229r.).

These miniatures vary considerably in style and quality, and are plainly the work of more than one artist. Each is enclosed within a full border. The borders are of 2 classes: one with conventional and naturalistic foliage, flowers and fruit, the other with pen-work scrolls and gold ivy leaves, etc., intermingled with conventional flowers, foliage and fruit. Many of the borders have, among the ornament, angels, figures, birds, animals or grotesques.

There is no Calendar in this book, but the Litany invokes many Saints especially honoured in the extreme N.E. of France, as St. Quentin, St. Vaast, St. Amand and St. Amatus. The original owner, Hugo de'Mazinghem, whose portrait appears on f. 153v. belonged to that district, there being 2 villages of that name in Artois (in the Pas-de-Calais). His arms are: azure, a bend compony argent and gules, in the sinister chief a crescent argent; crest, an owl proper (?), bearing a crescent argent. Still pointing to the same locality is the insertion in a later hand of "de Croy" after St. Michael's name in the Litany. In addition to the style of the book, a clue to its date is given by the inclusion of the Memoria and miniatures of St. Bernardin, he having been canonised in 1450.

Inscriptions in late 15th, or 16th cent. hands appear on ff. 102r. and 149r. They read as follows:—"Votre Reconfourt Pierre Prouanne" (?), and "Le plus —— de Hornes." The de Hornes were a great Netherlandish family.

The binding (c. 1600) is of light brown calf. The sides are diapered with gold stars, with corners of strap-work ornament, and oval medallions in their centres of strap-work and foliated scrolls, stamped in gold. The book is generally in quires of 8 leaves, with catchwords for the binder in some cases. The condition is good and the margins are wide.

712 BREVIARY (Use of Paris). N. France (Paris?), c. 1450. Vellum, 7¼ ins. × 5⅛ ins., 286 ff., 2 columns, each of 27 lines, to the page.

CONTENTS: Calendar (f. 2r.); Office for Good Friday (f. 8r.); Psalter, Canticles and Litany (f. 10r.); Hours of the Virgin (f. 108r.); seven Penitential Psalms and Litany (f. 115v.); Hours of the Cross (f. 117v.), of the Holy Ghost (f. 118v.); Office of the Dead (f. 120r.); Offices for Holy Days (Christmas—Conception of the B. Virgin, f. 127r.); Memoriæ (f. 266v.); Devout prayers, etc. (f. 278v.).

The book is written in Gothic letters. There are many small capital letters in gold and blue, with pen-work ornament, which is continued into the margins. The line endings are simple, in blue, red and gold, two colours being used in each. The pages with large miniatures have illuminated initials, with foliage ornament, on gold panels. Other large illuminated initials contain miniatures, as follows :—

God appearing to David, kneeling, with harp beside him (f. 23r. and f. 31r.); a fool, with bauble and scroll "Non est Deus" (f. 39r.); David in deep waters, God appearing in sky (f. 47r.); David striking bells (f. 57r.); 4 monks at a lectern, 2 in copes (f. 66v.); David writing, God appearing above (f. 77v.).

The pages with initials containing miniatures and ff. 115v., 117v., 118v., 124v., 151v. and 278v. have partial borders of pen-work scrolls with gold ivy-leaves, etc., and conventional foliage, flowers and fruit, and there are full borders of the same character to each page with a large miniature.

The large miniatures are :—

King David at a lectern playing on his harp (f. 10r.) ; the Annunciation (f. 108r.) ; a funeral service, the body being placed in the grave, while St. Michael thrusts away a devil and flies up with the soul (f. 120r.) ; the Virgin and St. Joseph adoring the Infant Christ (f. 127r.) ; the Circumcision (f. 136r.) ; the Adoration of the Magi (f. 140r.) ; the Presentation in the Temple (f. 146v.) ; Christ in the Garden of Gethsemane (f. 157v.) ; Christ before Pilate (f. 162v.) ; the Deposition from the Cross (f. 166v.) ; the Resurrection (f. 170v.) ; the Ascension (f. 174v.) ; the Descent of the Holy Ghost (f. 178v.) ; the Holy Trinity (f. 183v.) ; the Last Supper, Christ and 4 Apostles (f. 190r.) ; the beheading of St. John the Baptist (f. 197v.) ; St. Peter and St. Paul (f. 203v.) ; the Risen Christ appearing to St. Mary Magdalen (f. 210r.) ; Martyrdom of St. Lawrence (f. 215v.) ; Assumption of the Virgin,—2 Angels,—4 Apostles below (f. 221r.) ; Birth of the Virgin (f. 227v.) ; Adoration of the Cross (f. 232v.) ; Christ and the Virgin enthroned, and a group of Saints (f. 237v.) ; St. Martin dividing his cloak with a beggar (f. 245v.) ; the beheading of St. Catharine, an Angel breaking the wheel on the right (f. 251r.) ; St. Nicholas, the 3 children in the tub (f. 256v.) ; St. Anne and St. Joachim (f. 262r.).

Some of the miniatures show rich architecture, some have elaborate landscape settings, and some have chequered backgrounds. A few are noteworthy for the elaborate patterns of the hangings, etc., introduced into the pictures. The hanging behind King David in the first miniature is blue, semé with gold fleurs de lis.

It has been noted that the "use" is that of Paris. The Calendar, Litanies and Memoriæ also point to that city as the place of origin of the Manuscript. No clue to the original owner has been found.

The binding is dark blue velvet, with clasp and rims of silver. The rims enframe the sides, with ornament of bandwork and foliage, repoussé and chased. The clasp, and the plates to which it is hinged and on which it fastens, are very richly ornamented. The clasp itself has a panel of strap work and foliage, pierced and in high relief; the plates on the sides are cast (?) and chased. In the centre of each is a head in high relief, and the ornament includes garlands of naturalistic flowers. This work dates from the early part of the 18th cent. ; it bears the Augsburg hall-mark, and a maker's mark with the initials : M.W. The book is mostly in quires of 8 leaves, with catchwords for the binder. The condition is good and clean, and the pages have wide margins.

713 Book of Hours (Use of Bourges). Central France, c. 1480–1500. Vellum, 7⅜ ins. × 5 ins., 141 ff. (incl. 1 blank at end), 20 lines to the page.

Contents : Calendar (f. 1r.) ; sequence of the Gospels (f. 13r.) ; Passion according to St. John, and prayers for use before and after receiving Sacrament (f. 19r.) ; Hours of the Virgin (f. 29r.), of the Cross (f. 66v.), of the Holy Ghost (f. 69r.) ; seven Penitential Psalms and Litany (f. 73r.) ; Office of the Dead (f. 85r.) ; Prayers to the Holy Trinity and "to the face of Christ" (f. 109r.) ; Prayers to the Virgin and for use on rising, etc. (f. 112v.) ; Memoriæ (f. 128v.) ; Prayers to Our Lord (f. 139r.).

The book is written in a semi-cursive hand. There are many versal letters in gold on a crimson or on a blue ground. The line endings are of blue or crimson bands, with foliage or scroll ornament in gold. The gold is pigment gold, there is no burnished leaf-gold in the book.

The first page devoted to each month in the Calendar has a representation of an occupation of the month in the lower margin, and, on the right, the appropriate sign of the Zodiac, with panels of flowers, fruit and conventional foliage above and below.

The following full-page miniatures occur at the beginnings of the services :—

St. John on the Island, with the Eagle and seven-headed Beast, God appearing in the sky (f. 13r.) ; St. Luke (with the Ox) painting the portrait of the Virgin (f. 14v.) ; St. Matthew and the Angel (f. 16r.) ; St. Mark and the Lion (f. 17v.) ; the Betrayal (f. 19r.) ; the Annunciation (f. 29r.) ; the Visitation (f. 41r.) ; the Virgin and St. Joseph adoring the Infant Christ (f. 48v.) ; the Angel appearing to the Shepherds (f. 52v.) ; the Adoration of the Magi (f. 55v.) ; the Presentation in the Temple (f. 58r.) ; the Flight into Egypt (f. 60v.) ; Christ and the Virgin enthroned (f. 63r.) ; Christ bearing the Cross (f. 66v.) ; the Descent of the Holy Ghost (f. 69r.) ; David with the head of Goliath (f. 73r.) ; the 3 Dead and the 3 Living (f. 85r.) ; the Baptism of Our Lord (f. 109r.) ; Madonna and Child, and 3 Angels (f. 112v.) ; Mass of St. Gregory, with emblems of the Passion (f. 139r.).

These miniatures are enclosed in architectural frames, with a column, generally bearing a figure, on each side. The columns are in some cases of coloured stones (jewelled on f. 13r.), but ordinarily the frames are entirely of gold, outlined and shaded with red or black.

The book contains also the following smaller miniatures :—

God the Father (f. 109v.) ; God the Son (f. 110r.) ; the Holy Ghost, in the form of a Dove (f. 110v.) ; St. Veronica with the sudarium with the face of Christ (f. 111r.) ; Virgin and Child (f. 115v.) ; Pietà (f. 118v.) ; the Annunciation (f. 121r.) ; St. Michael (f. 128v.) ; St. John the Baptist, and St. John the Evangelist (f. 129r.) ; St. Peter and St. Paul (f. 129v.) ; St. James (f. 130r.) ; St. Stephen (f. 131r.) ; St. Christopher bearing the Child Christ (f. 131v.) ; St. Sebastian (f. 132v.) ; St. Nicholas and the 3 children (f. 133v.) ; St. Claude (f. 134r.) ; St. Anthony (f. 135r.) ; St. Anne and the Virgin (f. 135v.) ; St. Mary Magdalen (f. 136r.) ; St. Catharine of Alexandria (f. 136v.) ; St. Margaret (f. 137r.) ; St. Barbara (f. 137v.) ; St. Apollonia and executioner (f. 138r.).

The miniatures are of rather rough execution, but are often rather striking representations of the scenes portrayed.

As stated above, the "use" is that of Bourges and the appearance of the names of St. William, Archbishop of Bourges, and St. Ursin in the Calendar, *in gold*, and also in the Litany further connects the book with that city.

The coat of arms on f. 5r. (sinople, a saltire argent bearing 5 fleurs de lis azure, between 4 goats' heads or) shows that the book belonged to a member of the old Berry family of Bouer. In the eighteenth century it was in the collection of the well-known book-lover, J. B. D. Guyon de Sardière (d. 1759), whose name appears both at the beginning and at the end. At the beginning is also the name : Marie de Cumières.

The book is bound in faded light blue velvet. Impressions left show that it once had metal corners, centres and clasps, but these are all lost now. The condition is good, with wide margins; f. 73 is slightly torn.

714 BOOK OF HOURS (Use of Sarum). N. France for English use, or English, c. 1450. Vellum, 3¾ ins. × 2⅝ ins., 266 ff., 16 lines to the page.

CONTENTS: Calendar (f. 3r.); Devout prayer to Christ (f. 16r.); Memoriæ (f. 29r.); Hours of the Virgin "secundum consuetudinem Anglie" (f. 53r.); Prayers to the Virgin (f. 120r.); the Seven Joys (f. 136v.); Prayers "ad ymaginem Christi crucifixi," to the Cross, to the Crown of Thorns, to the 5 Wounds, to the Virgin, and to St. John (f. 141r.); Prayer of Bede, on the 7 Words (f. 147r.); Prayers for private use at Mass (f. 152r.); seven Penitential Psalms and Litany (f. 157r.); Office of the Dead (f. 184r.); "Psalterium de Passione Domini" (f. 237r.); Psalter of St. Jerome (f. 248r). There is also the following additional matter inserted in later hands (late 15th, or 16th cent.): Prayer with English rubric "This orison sent pope Sixtus to the kyng to sey deuoutly for the pestelence" (ff. 1v. and 2r.); Memoria of St. Roch (ff. 31v. and 32r.); Memoria of St. Elizabeth (f. 62r.); Prayers to Jesus (f. 266).

The book is written in Gothic letters. It contains many illuminated initial and versal letters, generally on gold panels and containing foliage ornament. The following small miniatures occur in initials:—

The Holy Ghost in the form of a Dove (f. 75v.); St. Michael overcoming the Devil (f. 77r.); St. Peter and St. Paul (f. 78r.); St. Andrew (f. 79r.); St. Stephen (f. 79v.); St. Lawrence (f. 80r.); St. Nicholas (f. 81r.); a group of Saints (f. 83v.); Virgin and Child on crescent, within rays and stars (f. 120r.); Pietà (f. 126v.); Priest receiving the Virgin at the door of the Temple (?—f. 136v.); Christ dead on the Cross (f. 141r.); Crosses of Christ and the 2 thieves (f. 141v.); the head of Christ (f. 142r.); the wounds in His hands (ff. 142v. and 143r.); the 5 wounds (f. 143v.); the wounds in His feet (f. 144r. and v.); the Virgin and St. John (f. 145r.); St. John the Evangelist (f. 145v.); the Crucifixion, Christ and the 2 thieves (f. 147v.)

From the initials containing miniatures spring partial borders: straggling sprays of pen-work with gold and blue dots, terminating in conventional flowers, leaves or fruit. The line-endings are simple but varied, in gold, blue and red.

The book contains the following full page miniatures:—

Christ in the attitude of blessing, adored by 2 Angels, a globe at his feet (f. 15v.); the Holy Trinity (badly rubbed, the Dove, if ever there, cannot now be seen,—f. 28v.); St. John the Baptist (f. 32v.); Martyrdom of St. Thomas of Canterbury (f. 35v.); St. George slaying the dragon (f. 38v.); St. Christopher bearing the Child Christ (f. 40v.); St. Anne holding the Virgin and the Infant Christ (f. 42v.); St. Mary Magdalen (f. 44v.); St. Catharine (f. 46v.); St. Barbara (f. 48v.); St. Margaret on a dragon seeing a vision of Christ (f. 50v.); Christ in the Garden of Gethsemane, with the 3 Apostles asleep; in the middle distance, Judas and soldiers (f. 52v.); the Betrayal (f. 64v.); Christ before Pilate (f. 86v.); the Flagellation (f. 93v.); Christ bearing His Cross (f. 98v. This leaf is misplaced, it should come between ff. 105 and 106); the Crucifixion (f. 102v.); the Entombment (f. 109v.); Christ as Judge, seated on a rainbow with his feet on a globe; the dead rise from their graves, the Virgin and St. John intercede (f. 156v.); the Raising of Lazarus (f. 183v.); Christ nude, in tomb, surrounded by the implements of the Passion (f. 236v.); St. Jerome, in study (f. 247v.).

Many of the miniatures show elaborate tiled floors; most have interesting landscapes, but some have chequered backgrounds and some blue back-

grounds with a pattern of foliage, outlined and shaded in gold. Each miniature, and each page facing a miniature, has a full border of conventional foliage and pen-work scrolls with gold dots, with conventional flowers and fruit.

As stated above, the "use" is that of Salisbury. The Calendar contains the names of very many English Saints: *in red*, St. Thomas of Canterbury, and his translation (also octave *in black*); St. Hugh, Bishop of Lincoln, and his translation; St. Edmund, King and Martyr; and St. George; *in black*, St. Wulstan, St. Alexander, St. Chad, St. Guthlac, St. Elphege, St. John of Beverley, St. Dunstan, St. Augustine, St. Leofrith, St. Alban, St. Grimbald, translation of St. Swithin; St. Kenelm, St. Oswald, St. Paulinus, St. Wilfrid, St. Frideswide, St. Mello, St. Rumwald, St. Edmund, Archbishop of Canterbury, and St. Birinus. In the Litany occur the names of St. George, St. Thomas (of Canterbury), St. Edward, St. Oswald, St. Al(b)an, St. Swithin, St. Birinus and St. Edith. The only foreign Saint at all prominently mentioned is St. Martin of Tours. His name and translation are both entered in red in the Calendar, and the octave in black, and he appears also in the Litany. He and St. Thomas of Canterbury are the only Saints so distinguished, so the book may be from Canterbury. On the other hand the style of the borders is rather un-English, so the manuscript may have been written abroad for English use.

There are no clues in the book to any former ownership.

The binding is covered with red velvet. It has raised corners to each side, and a cross on a two-stepped base, in relief, on the back. The book is generally in good condition. It is slightly soiled in places, many of the borders are rubbed, and f. 173 is slightly torn. As already noted, f. 98 is misplaced; it should be between ff. 105 and 106. The margins are fairly wide.

715 BOOK OF HOURS. Netherlandish, 15th century (2nd half). Vellum 4¼ ins. × 3 ins., 277 ff. (ff. 89–92 blank), 15 lines to the page.

CONTENTS: Calendar (f. 1r.); Hours of the Virgin (Matins wanting, f. 13r.); Office of the Virgin at Vespers in Advent (f. 78r.); seven Penitential Psalms and Litany (f. 93r.); Hours of the Cross (f. 121r.), of the Holy Ghost (f. 125r.); Office of the Dead (f. 130r.); Oratio in honore domini nrī ihū xrī," and Memoriæ (f. 190r.); Orationes de quinque vulneribus," "de Passione," etc. (f. 215v.); Memoriæ (f. 230r.); Mass of the Virgin (f. 240r.); Offices of St. Catharine and St. Barbara; Prayers to the Virgin (f. 257r.); Prayers for family and friends, for those travelling by sea, for use in times of trouble and tempest, etc. (f. 262r.).

The book is written in Gothic letters. The pages with miniatures have illuminated initials, with ivy-leaf ornament, on gold panels. Other capital letters are in blue and gold, and the pages of text have no borders or marginal ornaments. The line-endings are simple, in blue and gold.

The following are the miniatures in the manuscript:—

The Visitation (f. 13r.); the Virgin and St. Joseph adoring the Infant Christ (f. 28r.); the Angel appearing to the Shepherds (f. 34r.); the Adoration of the Magi (f. 40r.); the Presentation

in the Temple (f. 45v.); the Flight into Egypt (f. 51r.); the Coronation of the Virgin (f. 61r.); David kneeling (f. 93r.); the Crucifixion (f. 121r.); the Descent of the Holy Ghost on the day of Pentecost (f. 125v.); Job and his 3 friends (f. 130r.); the owner of the book adoring the Virgin and Child, an angel playing a lute behind (f. 240r.); St. Catharine (f. 247r.); St. Barbara (f. 252r.).

Each miniature has 4 lines of text beneath it, and the whole is then enclosed in a 3-side border. The borders, of which one (f. 240r.) is divided into lozenge-shaped compartments, include conventional foliage and naturalistic flowers, with figures, grotesques, birds and animals. The creatures thus represented in the borders include a toad (f. 93r.) and a snail (f. 121r.). The merchant's mark of the owner within the initials A J V H appears in gold on a blue shield in the borders of ff. 13r. and 61r.

As stated above, the "use" is that of Rome. The Litany gives no clue to the locality from which the book comes, but the entries *in gold* in the Calendar include: St. Servais, Bishop of Tongres, whose relics are preserved at Maestricht; St. Boniface, Bishop of Mainz, with jurisdiction as Metropolitan over the dioceses of Tongres and Maestricht; St. Lebuin (June 25th); St. Lambert, Bishop of Maestricht, martyred at Liège, where the Cathedral, destroyed at the time of the French Revolution, was dedicated to him; St. Willibrord, Bishop of Utrecht; St. Martin of Tours (translation and octave also noted) to whom a basilica is dedicated at Liège. The locality to be assigned as the probable place of origin of the book is therefore Liège, or the country round Tongres and Maestricht: the "Campine Limbourgeoise."

Unfortunately it has not been possible to identify the original owner of this pretty little book from his merchant's mark and initials (ff. 13r., 61r.), or from his portrait (f. 240r.). No names of later owners occur in it.

The book is bound in pink velvet; it is in good condition and has wide margins.

716 BOOK OF HOURS (Use of Rome). Netherlandish, c. 1500-1515. Vellum, 5⅝ ins. × 4 ins., 161 ff. (incl. 4 blank at end), 17 lines to the page.

CONTENTS: Calendar (f. 1v.); Memoria of St. Veronica (f. 14r.); Hours of the Cross (f. 16r.), of the Holy Ghost (f. 21r.); Mass of the Virgin (f. 26r.); Hours of the Virgin (f. 35r.); Office of the Virgin at Vespers in Advent (f. 81r.); seven Penitential Psalms and Litany (f. 89r.); Office of the Dead (f. 106r.); Devout prayer to the Virgin (f. 138r.), to Our Lord (f. 143r.); Creed of St. Athanasius (f. 146r.); Passion of Our Lord, from the Gospel of St. John (f. 149r.).

The book is written in a round semi-Gothic hand. There are many small capital letters in gold on a crimson ground, the larger of them foliated, and large initials on gold panels at the beginning of each service, etc. They generally enclose a single flower or insect, but the following small miniatures also occur in them:—

King David kneeling in penitence (f. 89r.); a skull (f. 106r.); the 3 Maries and the Dead Christ (f. 138r.); the Child Christ, with sceptre and orb, and 2 Angels, one bearing the Cross (f. 143r.); St. Athanasius in episcopal robes (f. 146r.); Christ in the Garden of Gethsemane (f. 149r.).

The line endings are varied, they have patterns of gold on crimson bands. There is no burnished leaf gold in this book.

The 24 pages devoted to the Calendar have 3-side borders, of gold, with naturalistic flowers and fruit, and conventional foliage in "grisaille." The bottom border of the 1st page for each month is filled with a representation of an occupation of the month; a medallion in the bottom border of the opposite page contains the appropriate sign of the Zodiac. The pages beginning the various services, etc., have complete borders, except the 4 last such pages, which have 3-side borders only. The borders have, on a gold ground, scattered flowers and fruit, with conventional foliage and branch-work in "grisaille," grotesque creatures, birds and insects. Human figures occur in the lower borders of ff. 21r. and 81r.; and the bottom and parts of the side borders of f. 62r. are occupied by a picture of a stag-hunt. In the bottom border of f. 106r. is a skull with the motto "nulli mors impia parcit."

The "use" is that of Rome, but the Calendar gives some clue to the locality from which the book comes. It includes the names of many Netherlandish and N.E. French Saints, among whom St. Amand and St. Donatian are both given in red. This points to Flanders, and probably to Bruges as the actual place of origin. The rather late date of the MS. is confirmed by the invocation of St. Bernardin in the Litany.

An inscription at the end shows that the book has once belonged to a member of the Albuquerque family.

The binding is modern, of blue calf, with an elaborate panel stamp on each side. The work is mostly in quires of 8 leaves, with catchwords for the binder at the ends of the quires. The condition is fair, some leaves near the beginning have the lower margins slightly torn, and some leaves of the Calendar have their top edges repaired.

717 ANTIPHONARY. Netherlandish (Limburg), 15th century. Vellum, 21¾ ins. × 15½ ins., 207 ff.; table at beginning, 2 columns each of 40 lines to the page; pages with music, 10 lines to the page; pages without music, 2 columns each of 29 lines.

CONTENTS: List of Invitatories (f. 1r.); Antiphons, Responses, etc. (ff. 2r., 93r.); Collects (ff. 79–92).

The book is written in Gothic letters, and the music has a 4-line staff. There are many capitals in red, blue, red and blue, or black. They have pen-work ornament, which, in the case of some of those in black, includes grotesque heads.

The miniatures in the manuscript are the following:—

In initial E, a figure kneeling in adoration; above, Christ appears to him, and a nude child figure bearing down a cross; 2 birds on top of letter; in right margin, St. Augustine (f. 2r.); in initial N, Virgin and St. Joseph adoring the Infant Christ; in right margin, the Angel appearing to the Shepherds, and, opposite the Nativity scene, Angels in a room warming a cloth and a posset over a fire (f. 7r.); in initial V, Angels announcing the

Resurrection to the 2 Maries at the Tomb; in right margin, St. Mary Magdalen and the risen Christ as the gardener (f. 27r.); in initial E, a grotesque figure bearing a mask-like shield and a sheathed scimitar; in C, the Child Christ on a cushion, with a book (f. 79r.); in initial Q, a St Andrew's Cross in gold (f. 85v.); in initial O, the Virgin crowned holding a book; in D, the Angel of the Annunciation (f. 86v.); in initial V, the Virgin and Child (f. 88v.); in initial A, with a rampant lion and the pelican in her piety, the Calling of St. Andrew: Christ on the shore, St. Andrew and St. Peter fishing in a boat with one oarsman; in right margin, a bishop, ? St. Augustine (f. 93r.); in initial O, St. Nicholas (f. 96r.); in initial F, scroll work of plant forms, with flowers, fruit, 3 nude children and a bird; in right margin, a Saint Bishop with sword and a large tau cross, standing on a prostrate king or emperor (f. 121r.); in initial O, conventional foliage and a gold cross (f. 125r.); in initial V, a white dove (f. 137v.); in initial C, St. Mary Magdalen (f. 141r.); in right margin, St. Augustine (f. 160r.); in initial B, Christ preaching; in right margin, St. Helena (f. 185r.) Other illuminated initials occur on ff. 88v. (S) and 153v. (A).

The pages ff. 2r., 7r., 27r., 93r., 121r., 185r. have in the left margin rods of red, or blue, with conventional foliage, terminating at the bottom in scrolls of conventional foliage with figures, etc.: on f. 2r., Samson rending the lion's mouth, and 2 birds; on f. 7r., lion and birds; on f. 27r., female figure with basket on her head; on f. 93r., birds, and a nude angel playing on a lute; on f. 121r., a lion, 2 lambs, birds and a nude boy playing on a drum and trumpets; on f. 185r., 2 snakes, 2 birds, a lamb and a dog(?).

Some clue to the locality from which the book comes is given by the Saints for whose days Collects are given. Noticeable among them are St. Servais and St. Lambert, both especially venerated in Limburg (diocese of Maestricht); St. Odilia or Ottilia, especially venerated in Alsace; and several Saints of the N.E. of France. The style of the book agrees with its attribution to Limburg.

There is no name of an earlier owner recorded. It is very unfortunate that the inscription on the cover is now illegible, as it may have given a clue to the original ownership.

The binding is brown leather on thick oak boards. Two 3-line fillets form a panel on each side, divided by other fillets into diamond-shape spaces enclosing small stamped ornaments. On the front which is now much damaged, a band of stamped ornament ran between the fillets on the right, and a band of stamped lettering, now illegible, between those below. Brass corners remain and 2 small bosses; the clasps and the other bosses, etc., are lost. There are the following deficiencies in the book: f. 26, lower part (more than half) of leaf gone; 2 leaves cut out between ff. 78 and 79; f. 184, lower half gone; f. 201, margins cut off. The condition is otherwise fairly good, and the margins are wide.

718 BOOK OF PRAYERS. S. Germany, 15th century, with additions of late 16th century. Vellum, 4 ins. × 3¼ ins., xi and 127 ff., 15 lines to the page in old parts, additions irregular.

CONTENTS: Calendar (May wanting); Prayers on going to rest and rising (f. 1r.); prayers to God and to the Virgin "for a good end" (f. 9r.; incomplete, f. 12 wanting); prayer to one's

Guardian Angel (f. 13r.); Memoriæ (f. 16r.; f. 25 wanting); prayers for use before and after the Elevation of the Host (f. 79v.); "de Missa," and "Missa quid sit" (f. 84r.); Prayers for the Dead, etc. (f. 96r.; f. 104 wanting); "Index omnium precationum hujus libelli" (f. 123v.). At end a prayer for the Catholic Church in a 3rd handwriting, that of the owner of the book in 1596.

The book is written in a Gothic hand, with additions in an Italic hand by Fr. J. Singer of Überlingen. His work is recorded in the following note on f. 125v.: "Iste libellus de novo est renovatus et scriptus per fratrem Joannem Singerum, Uberlingensem, Franciscanum. Anno domini 1596, die 17 Februarii." The capitals are generally plain, in red or blue, or (in Singer's work) green, but the initial on f. 1r. is purple, on a burnished gold panel with a green border. This page has scroll work of conventional foliage and flowers, with a bird, in the right hand and bottom margins.

The book contains the following full page miniatures:—

A man in bed, his hands folded in prayer to God, who appears on the left (f. 5v.); Christ at the column and a figure, in black cassock and surplice, praying 'Aufer a nobis domine cunctas iniquitates" (f. 8v.); Virgin and Child, on a crescent and surrounded by rays (f. 10v.); St. John the Baptist (f. 15r.); Patriarchs and Prophets, in the foreground David, Moses and Joshua (?—f. 16v.); St. Peter (f. 18r.); St. Paul (f. 19v.); St. James the Greater (f. 21r.); St. Bartholomew (f. 22v.); St. Sebastian (f. 23v.); St. Erasmus (f. 27v.); Martyrs hurled from cliff on pointed stakes (f. 29v.); St. Kilian (f. 31r.); St. Christopher bearing the Child Christ (f. 33r.); St. Stephen (f. 35r.); a group of 6 of the 14 "Nothelfer," including Saints George, Erasmus, Catharine, Barbara and Margaret (f. 36v.); St. Erhard (f. 38r.); St. Anthony (f. 39v.); St. Gregory (f. 40v.); St. Ambrose (f. 41v.); St. Bernard, with a coat of arms beside him (f. 43r.); St. Augustine (f. 44v.); St. Jerome (f. 46r.); St. Francis of Assisi (f. 47v.); St. Catharine of Alexandria (f. 49v.); St. Barbara (f. 51v.); St. Agnes (f. 53r.); St. Bridget (f. 54v.); St. Agatha (f. 56v.); St. Dorothy (f. 58v.); St. Apollonia (f. 60r.); St. Gertrude (f. 65v.); St. Sophia (f. 67r.); St. Margaret (f. 68v.); St. Mary Magdalen (f. 70r.); St. Martha (f. 72r.); St. Ursula and Virgins, in a ship, with a cardinal and a bishop (f. 73v.); St. Elizabeth of Hungary (f. 75r.); Adoration of the Magi (f. 76v.); Priest celebrating at an altar, with acolyte: the Elevation of the Host (f. 79r.); Souls in Purgatory (f. 95v.).

The praying figure in the miniature on f. 8v. is possibly the original owner (? also writer) of the book, and the coat of arms on f. 43r. was probably his. These arms are: sable, a bend sinister, chequy argent and gules. It has not yet been possible to identify him from them. A later owner was J. Reutlinger, whose name is inscribed at the end of the book: "Jacobus Reutlinger Überlingen est possessor hujus libri. Anno 1596."

The original book was evidently Augsburg work of the 15th, or early 16th, cent. Of Saints especially honoured at Augsburg, the Calendar includes, *in red*, the names of St. Ulric, St. Afra, St. Hilaria, and, also *in red*, the names of three especially connected with St. Gall: St. Gall, St. Magnus (or Magnoald) and St. Othmar. It also records *in red* the dedication of the Church at Augsburg, on the 28th Sept.

The book is bound in crimson velvet (much worn), with 2 silver gilt clasps (18th cent.). Some leaves are wanting, as has been noted above, in the list of contents; and the margins, especially at the top, are much cut down. On some pages the writing is rather badly rubbed, but otherwise the condition is fairly good.

719 BOOK OF PRAYERS. German (Westphalia or Cassel), 16th century. Vellum, 5⅝ ins. × 4⅛ ins., 208 ff. (excluding 2 blank at beginning and 10 blank at end), 18 lines to the page.

CONTENTS: Confessions and penitential prayers, by St. Augustine (f. 1r.); Prayer of St. Gregory "for a good end" (f. 13v.); "Orationes seu contemplationes . . . de omnibus beneficiis a Deo humano generi impensis et specialiter in opere nostrae redemptionis" ("totus processus de vita, passione et resurrectione, et ascensione domini nostri Jesu Christi"), ending with "Te deum" and a collect (f. 18r.); Prayer of St. Ambrose "de passione Domini," Prayer of Augustine, prayers for use on rising, at and after the Elevation of the Host, etc. (f. 82r.); Prayers to and in honour of the Virgin (f. 97r.); Prayer of the Venerable Bede "de septem verbis ultimis," Prayer of St. Bernard of Clairvaux before the Crucifix, etc., 15 prayers concerning the Passion, revealed to St. Bridget of Sweden (f. 115r.); Prayers of the 7 spiritual joys, and of the 15 sorrows of the Virgin (f. 141v.); Prayer to one's Guardian Angel, and "Memoriæ" of Saints and great festivals (f. 150v.); Prayers of St. Augustine to the Holy Trinity (f. 171r.); Prayers for use before and after Communion, and to the Cross, and collect (f. 178v.); Prayers of the 7 joys of the Virgin (f. 198r.); Rosary of the Virgin (f. 202v.).

The book is written in a Gothic hand, with some admixture of cursive forms. It contains many illuminated capital letters made up of conventional foliage on gold grounds, sometimes with a diaper pattern in colour,—or on dull coloured grounds with a gold diaper. Others are in gold on coloured grounds, diapered. Some initials contain sprays of naturalistic or conventional plants and flowers. Those on ff. 97r. and 104r. enclose delicately painted naturalistic landscapes, and the S on f. 98v. is formed by a green dragon. In the Rosary of the Virgin are some plain capitals in blue or gold.

This book is remarkable for the delicacy and finish of the painting of its ornaments. Chief among these are the full borders of ff. 1r., 18r., 36r., 56r., 82r., 97r., 104r., 198r. all on gold grounds. They have scattered flowers, or sprays of flowers and fruit, birds, butterflies, snails and insects painted on them very daintily and very realistically. This realism is carried so far that cast shadows are shown. In some cases conventional foliage occurs and it forms the main part of the ornament on f. 36r. On f. 82r. is a rather good decorative treatment of the vine, and in the border of f. 97r. figures are introduced. They include a woman mourning over a man thrust through with a sword, a chamois hunter, a faun playing on the syrinx and "putti." Four of these last play among the scrolls of a vine, one carries a duck by its neck, the other three tilt against each other, variously armed and one of them mounted on a grotesque beast. The other full borders (ff. 146r., 156r., 157r.) have the plain vellum as background. They have scroll work of conventional foliage, with conventional or naturalistic flowers, birds and a butterfly. Many pages have partial borders in which the same motives are used, some are entirely conventional, some altogether naturalistic, while in the others both styles are combined. Even in some quite naturalistic work gold is used in the shading of leaves and stems.

The book is from West Central Germany. It contains much exquisite work, but it must be admitted that most of this is too realistic in treatment to be properly introduced as ornament.

There is nothing in the book that gives a clue to any former ownership.

It is bound in pink velvet, from which almost all the pile has been rubbed off, and has plain brass clasps. The condition is very clean and good, and the margins are wide.

720 ST. JEROME: Epistolæ. N. Italy (Venice), 15th century. Vellum, 13¾ ins. × 9 ⅞ ins., xü and 311ff., 2 columns, each of 47 lines, to the page.

CONTENTS: list of letters (f.1r.); alphabetical index (f. IVr.); "Legenda de vita et sanctitate beati Jeronimi," Petrarch's verses, and verses, hymn and prayers in praise of St. Jerome by Johannes Andreas (f. VIIr.); Epistles by and to St. Jerome (f.1r.).

The book is written in a semi-cursive hand. It contains many capital letters in red, or blue, with pen-work ornament of the other colour. Others are painted on gold panels in strong colours, with conventional foliage inside the letter and running into the margin. Such letters occur on ff. Xv., XIr., 4v., 60r., 83v., 118r., 152r., 213v., 260r., 272r., 279r., 307v. The last-named page has more extensive ornament in the space between the columns. In the lower half a creeping plant winds round a gold stem, with a green dragon at either end; in the upper half two stems cross each other at regular intervals, bearing alternately flowers and gold trefoil leaves. At their ends are angels who seem to be driving the dragons down.

Initial letters contain the following miniatures:—

St. Jerome removing the thorn from the lion's foot (f. VII r.); St. Jerome writing, with the lion at his feet and 3 monks reading behind him (f. 1r.); St. Jerome and St. Augustine (f. 48v.); a priest: Nepocian? (f. 54v.); St Jerome writing at a desk, an attendant behind him (f. 93v.); St. Jerome writing at a desk (ff. 99v., 112v., 177r., 185r., 239r.); St. Eustochium (f. 131r.); St. Jerome writing (f. 266v.).

The first page of the Epistles (f. 1r.) is the most richly adorned in the book. It has a full border of plant stems and running floral ornament, with 3 quatrefoils at the bottom, from which spring scrolls of leafage, with flowers. In these quatrefoils, from left to right, are the following miniatures: the Virgin and St. Joseph adoring the Infant Christ; God the Father holding the Crucified Christ; and the Resurrection. In the top border are 3 flying angels; in the left border, a seated hermit; in the right border, a flying angel, supporting over his head the shield of the Cornaro family between the initials I.C. The pages ff. VIIr., 93v., 112v., 131r. have partial borders of heavy conventional foliage, sometimes entwined round bars. They include also the following:—f. VIIr., a lion, and, at the top right corner a pretty outline drawing of an archer shooting at a stag; f. 93v., an archer with drawn bow; f. 112v., 2 grotesques; f. 131r., a figure blowing a horn.

The book is Venetian and of the middle of the 15th century. It belonged to a member of the Cornaro family of that city, whose arms and initials (I.C.) appear on f.1. It remained long in the possession of the Cornari, and a pencil note on the fly-leaf states that it was a tradition among them that the miniatures were the work of Raphael. This must be without

foundation. The same note adds that the book was, later, the property of the Marquis Constabili of Bologna.

The binding (18th cent.) is of light brown calf with the arms of another branch of the Cornaro family on its sides. It is in quires of 10 leaves, with an extra leaf inserted in the next to last quire. The condition is good, with wide margins.

721 Book of Hours (Use of Rome). N. Italy, c. 1500-1520. Vellum, 5¾ ins. × 4¼ ins., 206 ff., 12 lines to the page.

Contents: Calendar (f. 1r.); Hours of the Virgin (f. 13r.), of the Cross (f. 103r.); seven Penitential Psalms and Litany (f. 111r.); Office of the Dead (f. 141r.); Devout prayers to the Virgin and to Our Lord (f. 193r.).

The book is written in Gothic letters, with the rubrics in burnished gold. The smaller capital letters in the text have pen-work ornament, the others are of burnished gold on panels of various colours with ornaments in white. The pages ff. 25r., 40r., 46r., 51v., 56v., 62r., 72r., 193r., 198v., 203r. have 3-side borders: rods of gold, red and blue, tied together, in the left margin, with sprays of conventional foliage and flowers in strong colours at the top and bottom; ff. 104v., 105v., 106v., 107r. and v., 108v. have similar rods with only scrolls at either end. The bordered pages have large initials, on gold panels and enclosing foliage and flowers; the A on f. 193r. contains a miniature of the Virgin and Child.

The following are the large miniatures in the book:—

Virgin and Child, with God the Father above (f. 13r.); the Crucifixion (f. 103r.); David seated, playing on a zither-like instrument (f. 111r.); a funeral service (f. 141r.).

The first miniature (f. 13r.) is within an architectural framework, with 4 "putti." Two hold cords bearing bunches of fruit; two, a cornucopia each, and between them a wreath enclosing a coat of arms. The other 3 pages with miniatures have full borders, with sprays of flowers, foliated scrolls, "putti" and birds.

The "use" is that of Rome. The Calendar gives prominence to the Franciscan Saints: St. Francis, St. Clara, and St. Anthony of Padua, whose names also appear in the Litany together with that of St. Bernardin. The style is North Italian, showing Venetian influence, and the book is possibly from Padua.

The coat of arms on f. 13r. is: gules, a chevron azure bearing 3 bezants or, between 3 stars of 8 points argent; on a chief or, a demi eagle displayed sable. It has not yet been possible to identify from it, the family of the person to whom the manuscript originally belonged. In 1845 it became the property of H. J. Milbank, of Trinity College, Cambridge (see inscription on fly-leaf).

The book is bound in light blue velvet, with pierced and incised silver corners and clasp, probably of 18th cent. workmanship. It is generally in quires of 8 leaves, with binders' catchwords at the ends of the quires. The condition is good and clean, and the margins are fairly wide.

CUTTINGS FROM ILLUMINATED MSS., ETC.

727 LEAF from a Register of the "Capitouls" of Toulouse. French, 1371–72. Vellum, 16½ ins. × 10¾ ins.

The 1st page of this leaf gives, with the names of the wards they represented, those of the "Capitouls" or magistrates of Toulouse, elected in February, 1371, and other officers of the municipality. The 2nd page gives the same information for 1372. It will be noticed that the 2 pages are by different hands.

The top third of each page is occupied with a representation of 12 Capitouls, seated in a row in their parti-coloured robes, before hangings, which on the 1371 page are supported by angels. Over them are canopies: 12 on the 1371 page rather Italian in style, 6 on the 1372 page more French Gothic in character. The 1st page has a burnished gold background above the hangings, the other a chequer of red and blue, bearing white fleurs-de-lis, and gold. The office of Capitoul carried with it the right to bear arms, and over the canopy above each magistrate is given his coat of arms.

On the page for 1371 the initial A is formed by a man, with sword and buckler, fighting a flying dragon, and a bird. It is on a burnished gold panel, ornamented with scrolls bearing ivy leaves in red and blue shaded with white. In the right hand margin is a man armed with a spear and large shield, and at the bottom 2 angels support a shield with the arms of Toulouse. In the bottom corners are sprays of conventional foliage with a grotesque head and 3 birds.

The initial A on the other page is on a panel of blue and gold, the former diapered with white, the latter burnished, and with scrolls with red and blue ivy leaves. The border round the lower part of the page is a broad band—partly of chequer-work, partly of blue or mauve diapered—with interlaced ornament in the lower corners.

The leaf is a little soiled and rubbed, and the inner edge is raggedly cut.

728 INITIAL LETTER, cut out of a choir-book. Italian, 14th century. Vellum, 5⅜ ins. × 5½ ins. Initial D, enclosing a representation of Christ's entry into Jerusalem, mounted on an ass; one man throws his garment in the way, two hold branches and a fourth is up a tree to throw down more.

729 LEAF from an Antiphonary. Italian, 15th century. Vellum, 18½ ins. × 13 ins. The front page has an initial V, enclosing a picture of Jacob sending Joseph to find his brethren. The story is continued in the margin; on the right Joseph is seen journeying in his search, while at the bottom his brethren are casting him into a well. With the pictures, in the margin, is conventional foliage. The condition is not good, the whole being much rubbed. The illumination seems too not to have been finished, and so gives some clue to the artist's method of work. This leaf contains the beginning of the Responses, etc., for Matins at Quadragesima.

730 to 739 INITIAL LETTERS, cut out of choir-books. Italian, 15th and early 16th cent. Vellum, various sizes.

No. 730. 3 ins. × 3¼ ins. Initial D, containing a representation of St. Dominic, with a lily in his right hand, and a book in his left.

No. 731. 2⅞ ins. × 3 ins. Initial D, containing St. Martin, on horseback, sharing his cloak with a beggar.

No. 732. 11¾ ins. × 7⅜ ins. Initial A and partial border. The letter is formed of conventional foliage, its left side by a cherub with outspread wings. It encloses a miniature of 2 martyr-saints, one of whom has a book in his left hand as well as the palm branch in his right. On the left side of the letter, continued below it and over it to the right, is a border of conventional foliage and flowers, in which is introduced a head in a diamond-shaped frame.

No. 733. 5 ins. × 4⅛ ins. Initial D, with a half-length figure of Our Lord (right hand raised in blessing, left hand showing an open book), appearing in an aureole supported by 2 angels, to an assembly of white-robed monks (? Cistercians). This initial is mounted on the cutting No. 732.

No. 734. 3¾ ins. × 4 ins. Initial A, enclosing a representation of the Transfiguration. Christ is shown above the mount, but Moses and Elias do not appear in this picture. The three Apostles gaze up from below.

No. 735. 3⅜ ins. × 3⅜ ins. Initial I,—formed by the column on the right of the picture,—with a miniature, one of the most interesting in this series, of a Jew about to stone Christ, while a young man tries to detain him (illustrating St. John, viii., 59).

No. 736. 6 ins. × 5⅞ ins. Initial M, enclosing a miniature showing executioners pouring molten lead down the throats of 2 martyrs (? St. Primus

and St. Felicianus), who are fastened to massive chairs with iron bands. Two birds stand on the small scrolls in which the outer arms of the letter terminate.

No. 737. 6⅛ ins. × 6⅛ ins. Initial D, containing a picture of the calling of St. Andrew. Christ stands on the shore, while St. Peter and St. Andrew are in their boat, the former standing at his oar while the latter draws in or lets down the net. The further shore has palm trees, a tall rock, and a city beyond.

No. 738. 6⅛ ins. × 6⅛ ins. Initial S, enclosing a miniature of the Presentation in the Temple. The Virgin, behind whom St. Joseph brings the doves in a basket, hands the Child Christ to the Priest, who also has a nimbus. There is another figure beyond, and 2 child angels stand on portions of the letter, one of them holding a shield: argent, a lion rampant azure.

No. 739. 8 ins. × 6⅜ ins. Initial K, enclosing a picture of the Virgin and St. Joseph, in the stable, adoring the Infant Christ. The lower branch of the letter is formed by a dolphin, over which a nude child figure is looking; the upper branch by a cornucopia, with fruit, over which the heads of 4 children are seen.

740 to 742 CUTTINGS (3), with miniatures. Italian, late 15th or early 16th cent. Vellum, 740, 3⅝ ins. × 2 ⅜ ins.; 741, 2⅞ ins. × 2 ⅜ ins.; 742, 2⅞ ins. × 2⅛ ins.

The miniatures represent 3 of the 9 Choirs of Angels, probably the 3 forming the first Hierarchy: Seraphim (No. 740), Cherubim (No. 741), Thrones (No. 742). With each group are scrolls with Italian inscriptions, unfortunately in each case partly cut away.

743 to 745 CUTTINGS (3), portions of decorative panels, with miniatures. Italian, 16th century. Vellum, 743, 3¾ ins. × 8¾ ins.; 744, 3¾ ins. × 4½ ins.; 745, 3¾ ins. × 4⅝ ins.

The ornament consists of conventional foliage, including garlands, on a gold ground; in 743, with 2 nude children playing on string instruments. The miniatures enclosed in the ornament are: No. 743, St. Justina of Padua, with a palm in her right hand and a dagger thrust into her left breast; she wears a crown and has another on the book in her left hand; a third, her rejected earthly crown, is beside her;—No. 744, St. Scholastica, in the robes of a Benedictine nun, with book and lily in her right hand, and a dove resting on her left hand;—No. 745, a female Saint (a Benedictine nun), with lily in her right hand, book in her left.

746 TWO DRAWINGS by Antonio Maria Antonozzi. Italian, 17th century (1st
747 half). Vellum, 746, 18¼ ins. × 13¼ ins.; 747, 16½ ins. × 11¼ ins.

These drawings, the larger signed A. M. Ant., were probably executed for a member of the Barberini family (? Pope Urban VIII. himself), by the miniaturist A. M. Antonozzi, who is recorded to have received payments from the Papal Treasurer, in 1633, in Urban VIII.'s reign. Both have the well-known "bees" of the Barberini arms introduced in their ornament.

No. 746 has a picture of the Crucifixion, with the Virgin and St. John standing, and St. Mary Magdalen kneeling at the foot of the Cross, within a rich architectural framework. Two child-angels hold aside pink curtains to uncover the picture. Over it is a large cartouche, with a pelican in her piety. This like the other frame ornaments is white, shaded in grisaille, on a gold background. On each side of the picture is a pilaster with arabesques, and underneath it a long panel of arabesque ornament, interrupted by a large cartouche, with a nude child-angel on each side and containing the inscription: "Ita exaltari oportuit filium hominis."

No. 747 has a rich framework with anthemion, shell and other ornaments, and inside this elaborate scrollwork, which fills the space between it and an oval, the contents of which have been erased. Above, there is a smaller oval containing a miniature portrait of an ecclesiastic wearing the pallium (? Urban VIII., whose portraits it much resembles, or one of the Cardinals Barberini). Both ovals are wreathed in laurel. Each is supported by two angels, while under the portrait medallion there is also a flying child figure. At the foot is a large cartouche, with its contents erased, on which 2 nude children recline. In colouring this drawing resembles the other.

The work in both drawings is careful, the shading being delicately stippled. The colours are probably slightly faded, but otherwise the condition is good. The drawings are in heavy gilt frames (19th cent.); they were possibly intended originally to be the frontispiece and title page to an important work.

748 CUTTING from an Antiphonary. Netherlandish, 17th century. Vellum, 5⅛ ins. × 15⅜ ins.

A gold panel with scrollwork of conventional foliage and naturalistic flowers: roses, a carnation and bud, and a garden anemone (?). In a cartouche in the centre is a Nativity scene: the Virgin bending over the Infant Christ, behind her St. Joseph with the ass and the cow.

749 DRAWING of a Mogul Emperor, on the Peacock Throne, with 5 attendants. Indian, 18th century. Cardboard, 17⅞ ins. × 15¼ ins.

A note, on the back, states that this drawing comes from Sir John Malcolm's Collection, and that it is a portrait of the Emperor Akbar (d. 1604).

This identification is probably wrong ; if not, to represent him on the famous Peacock Throne is an anachronism, for that was only made later, for Shah Jehan, who reigned from 1627–1658. The portrait resembles a little one of the traditional, Delhi miniaturists' portraits of Akbar, and, rather more, some of those of Shah Jehan; but, if intended for either of these Emperors, it is only traditional itself, being much later than both of them in date. It is perhaps of interest to mention that the Peacock Throne was carried off by Nadir Shah, when he sacked Delhi in 1738–39.

The painting is in body colours and carefully done. It is a good specimen of Delhi miniature art, and interesting for costume and details. The condition is fair, except that the face of the chief figure is rubbed.

SECULAR MANUSCRIPTS.

755 BOCCACIO, Giovanni: Johannis Boccacii de Certaldo de Mulieribus claris. N. Italy, 15th century (2nd half). Paper, fol., 11¼ ins. × 8¼ ins., 82 ff. (incl. 1 blank at beg. and 2 at end), 39 lines to the page.

The book is written in a semi-cursive hand, with plain capitals in red and blue, that on f. 3r. being blue with pen-work ornament in red. That page (f. 3r.) has a 3-side border of sprays of oak with acorns, with a fox hunting a hare in the left margin, and, at the bottom of the page, 2 ladies in the costume of the time supporting a coat of arms (gules, 3 casques outlined sable) between the words: "Cretulia Thuri." At the end (f. 80r.) is a blue medallion, in a purple frame, containing a monogram in gold.

The coat of arms described occurs again in a stamp (uncoloured) on f. 4r., and, drawn by a later hand, on f. 2v. with the inscription: "Quid spectas Thurum sūt hæc insignia Thuris Donarūt sacræ Juno Minerua Venus," and "Cretulia" below. The arms have not been identified, but "Thurum" is evidently the genitive of a Latinised form of the family name. On f. 82v. is a later inscription: "Liber plebani Brotii (Brozzi ?) et amicorum."

The work has often been printed,—in French, German, Italian and Spanish, as well as in Latin.

The binding is probably contemporary, of red leather ornamented with fillets and small brass studs. It had 3 leather clasps, now gone, which fastened on brass plates. The book itself is in fairly good condition.

756 THENN, Heinrich Marie, and Marie: Des Thennischenn Namens, Stammens undt Geschlechts Herkhommen, so durch H. M. T. ... auss villen alten Verzeichnüssen, Schriften, *etc.*, zusammen getragen, ... Aº 1584, hernach aber von seinem Vettern M. T. ... verbessert unndt biss auf ... 1620 conntinuiert. German, end of 16th and early 17th cent. Paper with vellum insertions, fol., 15½ ins. × 10⅝ ins., 2 vols.: in vol. I.,—Theil I., 121 ff. with 4 double leaves and 1 single leaf of vellum inserted; Theil II. (beg.), 48 ff.; in vol. II.,—Theil II. (cont.), 61 ff., followed by 6 folded drawings.

The work has the names of members of the family and their dates entered, each one's on a fresh page, in large Gothic writing; the further particulars are added in a German cursive hand.

In Theil I. are noted 52 male members of the family (the last born in 1627), with the coats of arms of the 1st fifty and those of their wives if they were married. Generally, portraits also are given, and drawings of the monumental slabs of those already dead. The first double leaf of vellum has a set of verses in an ornamental border, and opposite it an "Explicasio" of the Thenn arms forming an acrostic, reading "Henricus Thennius vivat diu." The next has large portraits of a member of the family and his wife, in an ornamented architectural frame-work, and surrounded with coats of arms. The other 3 inserted sheets of vellum have elaborate coloured copies: of a memorial window with 3 pictures illustrating St. Peter's summons from Joppa to the Centurion Cornelius; of a memorial painting of the Virgin with the Dead Christ at the tomb, between 2 angels bearing lighted candles; and of a memorial painting, of the Resurrection. On f. 46v. is a coloured drawing of a memorial painting, of the Raising of Lazarus; and on f. 76r. is mounted an elaborate drawing of a funeral tablet.

Similarly, in the portion of Theil II. in vol. I., are recorded the names of 44 female members of the family, with their arms and those of their wives if they were married. Often portraits also are given as in Theil I., and copies of monumental slabs in the cases of those already dead. Vol. II. records descendants on the female side, with marriages, and generally with coats of arms, portraits and memorial slabs as in vol. I. The first of the drawings at the end is a coloured copy of a memorial painting: the Raising of Lazarus; the other 5 are tinted copies of monumental slabs.

The Thenn coat of arms is: per bend sinister sable and or, a stag salient counterchanged; crest, a demi stag sable. The book probably belonged long to the Thenns, there is no record of later owners.

The volumes are bound in boards covered with cream-coloured paper, imitating vellum. In Theil I., old folio numbers show that 20 leaves (probably all blank) have gone altogether, while others are misplaced and ff. 110 and 111 have the greater part cut away. In the part of Theil II. in vol. I., f. 48 is misplaced between ff. 35 and 36. The book is in good condition and interesting not only for genealogy, but also as a record of the costume, etc., of the time. The miniaturist apparently did not have vol. I. to work at, but his work is inserted; in some cases parts of the pages seem to have been cut out for him, and fastened in again later.

757 CARTA executoria de Hidalguia. Spanish, 1567. Vellum, 12⅜ ins. × 8 ⅝ ins., 48 ff., 30 lines to the page.

The deed is well written in a round chancery hand. The opening initial is of gold, on a blue ground with ornament in white, the initials in the text are red with purple pen-work ornament. The deed commences with Philip II.'s title on the 2 outside pages, the rest of these pages being filled

with miniatures and ornament. In front are St. James, appearing in battle, armed and on a white horse, and, under that, Don Alberto de las Muelas in armour, on horseback, in a landscape with a castle. On the back, Diego Gomez and his wife are shown praying to the Virgin and Child, and his coat of arms is painted below: azure, on a saltire couped or, between 4 millstones (muelas) proper, a fifth, inscribed in gold IHS; a bordure or, charged with 7 couped saltires (aspas) of the field. Arabesque panels form side borders to both the back and the front of the book.

The deed records the nobility of Diego Gomez de Villanueva y de las Muelas, as proved in an action against the small town of Arcas, near Cuenca, in New Castile, in 1562-67. The seal has been removed and the outside is a little rubbed, but the condition is otherwise good.

758 PINA, Ruy de: Cronica del Rey Dom Duarte deste nome o primeiro & dos Reis de Portugal ho undecimo.—Cronica del Rey Dom Joham deste nome ossegundo & dos Reys de Portugal ho xiii°. Portuguese, c. 1500. Vellum, 15½ ins. × 11⅝ ins., v (2 blank) and 45 ff.—iii and 71 ff., 2 columns each of 36 lines to the page.

These chronicles of Kings Edward and John II. of Portugal are written in a semi-cursive hand. Very fine pen-work in black ink adorns the numerous large initials, and is continued into the margins, forming a complete border to the inside of the 1st page of each chronicle. The ornament consists of foliated scrollwork, with flowers and fruit, including nude child-angels, a dragon, small quadrupeds (esp. rabbits), snakes, snails, insects, a caterpillar, a shell and a slug. Similar little pen-drawings are introduced in vacant spaces in the indexes.

This copy was possibly written for John II.'s successor, King Emanuel, for whom Ruy de Pina (his "Chronista moor" or chief chronicler) compiled the work. Its date is rather early 16th century than late 15th, John II. having died in 1495. There are inscriptions on the fly-leaves, and inside the front cover is a cutting from a catalogue (? of Messrs. Sotheby) describing the book. The chronicles have been printed.

The binding is modern, of purple morocco, by Townsend of Sheffield. After the preliminary pages, the work is in quires of 8 leaves with catchwords for the binder (the last quire has 7 leaves only). The condition is good, with wide margins, but the ink is in places a little faded.

759 CARTAS de foral (2). Portuguese, 1514. Vellum; 10⅝ ins. × 7½ ins., and
760 10 ins. × 7⅛ ins.; 4 ff., and 4 ff. (loose and incomplete, f. 1 wanting); 22 lines, and 21 lines, to the page.

The documents were issued in the name of King Emanuel of Portugal in 1514. They are written in a semi-cursive chancery hand, with capitals in

red or blue with penwork ornament. The only other ornament is on the 1st page of No. 759. This has a large initial D on a panel of silver and mauve, diapered respectively with black and white. In the letter are the royal arms of Portugal, surmounted by a crown. The lower part of the page is surrounded by a border of naturalistic sprays with flowers. That f. 1 of No. 760 is wanting has been already noted, its first page was probably ornamented like that of No. 759.

The blank leaves bound with No. 759 have various inscriptions, and a document in a cursive hand occupying 2 pages.

The work is bound in thick boards covered with dark brown leather, ornamented with fillets and a roll stamp ornament of interlacing cords. Four (of 10) bosses remain and traces of leather clasps. Fragments of an earlier (14th cent.) MS. were used as end-papers, they are now separated from the boards so that the writing can be seen. The condition of the works is fair.

761 CASTRO, João de: Roteiro que fez dom Joam de Crasto (*sic*) da viajem que fezeram os Portugueses desda Imdia atee Soez. Portuguese, c. 1542–1550. Paper, fol., 15⅞ ins. × 11⅞ ins., 80 ff. text and 15 maps of harbours each occupying 2 ff.

The book is written in a neat, but not very careful, cursive hand, and is without ornament. It is illustrated with 15 maps of harbours, 14 of them coloured. The maps are to some extent pictorial, as they show generally the shore as seen from the sea, views of towns and actions of troops on land, as well as interesting representations of the ships.

The voyage described by de Castro (himself afterwards Viceroy of India) was made by the Viceroy Estevan da Gama from Goa to Suez, in 1540–41, with 80 ships, to destroy a fleet that the Turks were collecting to attack the Portugese Indies. He was delayed with negotiations at Suakin by the Shiekh there, and the Turks received warning so that he was unable to carry out his design when he reached Suez, though he gained minor successes elsewhere. This account is geographical and not historical, and it is said to be the first description of the Red Sea by an European. It has been published in several languages, an English translation (made from an MS. belonging to Sir Walter Raleigh, who bought it after it had been taken in a Portuguese ship) having been printed in "Purchas, his Pilgrimes," pt. 2, in 1625.

The book is dedicated to Dom Luis, Infante of Portugal and Duke of Beja, who died in 1555.

The binding is modern, of red morocco, with the royal arms of Portugal in a gilt stamp in the centre of each side. The condition is good.

762 CERTIFICATE of the appointment of D. João Manoel, Conde da Atalaya, as a Familiar of the Inquisition at Lisbon. Portuguese, 1730. Vellum, 9¼ ins. × 15⅜ ins., 1 sheet, folded, with seal appended, 15 lines, and docket on back.

Except for the heading, this document is written in an italic hand. The initial N has an elaborate pen-drawing in black ink of a gentleman saluting 2 monks in a landscape with architecture; the perspective of it is peculiar.

The seal has a cross on a mount, within the inscription: "In hoc signo vinces."

The ink, except in the initial, is rather faded.

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